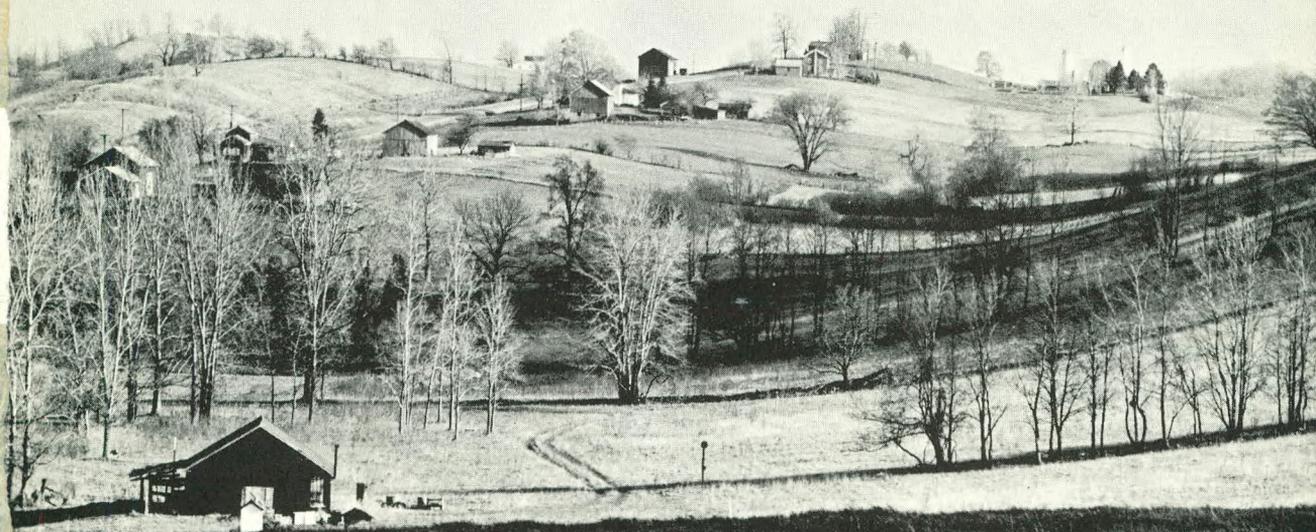


# New York State Council on the Arts Annual Report 1966-67





## **New York State Council on the Arts**

250 West 57th Street • New York City, New York 10019  
121 E. Genesee St., Hanover Square • Syracuse, N.Y. 13202

---

Library of Congress  
Catalogue Card Number 62-62582

All or part of the  
*New York State Council on the Arts Annual Report 1966-67*  
may be reprinted  
without written permission.  
Please credit the  
New York State Council on the Arts.

---

Title Page: The serenity of New York State's landscape is continually threatened by blight—a 20th-century problem which the Council and the newly formed Natural Beauty Commission are helping to solve.

---

## Table of Contents

	<i>Page</i>
Foreword	5
The Chairman's Review	7
Professional Touring Program	11
Film Project	26
Educational Presentations	29
Special Projects	33
Traveling Exhibitions	38
Special Studies and Seminars	45
Museum Aid Program	48
Technical Assistance	54
Poetry Program	57
Young Artists Program	60
New York State Awards	62
Executive Director's Statement	67
Advisors and Consultants	71
Financial Statement	76
Legislation	79
Council Publications	83
Council and Staff	85
Acknowledgements	87
Credits	88



## Foreword

By the end of 1966, all fifty states and most of the nation's territorial possessions had established arts councils. With few exceptions the concept and language of the 1960 legislative mandate for the New York State Council on the Arts has been adapted to factors unique for the artistic requirements of each area. Last year at this time, thirty-five states had formed arts councils. The commitment of all the states to a responsibility of government, looked upon with suspicion when the New York State Council on the Arts was formed in 1960, has set a precedent previously unknown in the history of state government.

The influence of the National Council on the Arts, formed a year ago, has had a considerable effect on this demonstration of nationwide acceptance. But without the outstanding success of the Council on the Arts in New York State, there would have been little insistence for repeating our experience in other state capitols as well as in Washington.

A year ago, Senate Minority Leader Brydges and Assembly Speaker Travia introduced a bill to establish the New York State Arts Council as a permanent part of the State's government. The bill was the first item passed on 1965's lengthy legislative agenda. In the past session of the Legislature, the activities and community-oriented approach of the Arts Council received further endorsement from the members of the Senate and Assembly. A substantially increased appropriation was provided the Council in order to meet public demands for museum services and its own remarkably effective local programs.

The 1967 Legislature is being asked to consolidate further the Council's achievements and its leadership role throughout the nation. An appropriation of slightly less than two million dollars has been requested. If approved, the Legislature will once again have demonstrated its capacity to give substance to a pioneering concept of government—the simple yet profound fact “that the practice and enjoyment of the arts are of increasing importance and the general welfare of the people of the State will be promoted by giving further recognition to the arts as a vital aspect of our culture and heritage...” Our continued gratitude is once again extended to the New York Legislature and the Members of the New York State Council on the Arts for implementing this concept in terms of practical and vital realities for the people of the State.

Nelson A. Rockefeller  
*Governor*

*An Indian Summer Concert, performed by the Hudson Valley Philharmonic Orchestra in Pawling, New York, was sponsored by the Council's Performing Arts Program, the Pawling Lion's Club, and the Pawling Fine Arts Council.*



## The Chairman's Review

The New York State Council on the Arts will remember 1966 as the year in which the tentative venture of government support of arts that was begun in New York seven years ago received resounding acceptance throughout the entire country. The success of New York's experiment has obviously been compelling. No endorsement could please us more. We are happy to have the support which forty-nine other states, Guam, the Virgin Islands, the District of Columbia, and the federal government provides as well as the range of new ideas and new insights that this development is certain to bring with it. The Associated Councils of the Arts in New York City, the Province of Ontario Council of the Arts, and the Canada Council have been providing invaluable advice and assistance for several years.

In New York the continued endorsement by the Legislature of the State's responsibility for the arts was again impressive during 1966. The annual appropriation was increased from \$765,895 to \$1,504,477 in 1966.

The most significant factor in the considerable increase over the past year was an appropriation of \$600,000 for aid to the State's varied and excellent art, history, and science museums. Within recent years the public interest in museum services—special exhibitions, educational guides, catalogs, slides, gallery talks, extended hours—has increased dramatically to the point where severe strains have been put on the professional staffs of museums. Compounding the situation has been a dearth of orderly procedures for preparing people for jobs in the museum profession. The museum aid program combines support for on-the-job apprenticeships in major museums with a three-year guarantee of salaried employment on staffs of museums throughout the State. A corollary of the Museum Aid Program, which Governor Rockefeller recommended to the Legislature for approval, provides opportunities for museums to move beyond the confines of their walls in serving the public. At the state level of government, the Museum Aid Program is equally as pioneering an effort in realizing the responsibility government has to its museums as the formation of the State Arts Council was seven years ago. Hopefully, our experience with the Museum Aid Program can be adapted elsewhere in the nation so that the priceless collections available to us in museums can be properly cared for and extended to greater audiences.

The Legislature responded to another request in which the Council took an active part. Last January, a conference sponsored and organized by the Council concerning *Architecture: Legislation for its Preservation and Excellence* gathered together a group of the State's leading architects, city planners, urban renewal directors, and

Martha Graham and her Company performed in Brooklyn, Ithaca, and Syracuse with support from the Council's Touring Performing Arts Program. Pictured is Mary Hinkson in PART REAL, PART DREAM.

architectural historians along with State Senator Whitney North Seymour, Jr. and Assemblyman S. William Green. The result of the two-day conference was a series of recommendations which included the legislative enactment of a bill to form a State Council on Architecture. In the closing days of the Legislative Session, the bill passed. Governor Rockefeller subsequently signed the bill into law and another first was added to the long list of legislative accomplishments for the arts in New York State.

The aid of the federal government was also noticeable in the programming of the State Council during 1966. As part of the matching grant of \$50,000 from the National Council on the Arts, a film project was undertaken to stimulate interest in the film as an art form as well as develop patterns for critical analysis of visual images among school children. According to Father John Culkin of Fordham University, a typical graduate of high school will have spent approximately 15,000 hours watching television and motion pictures. Virtually no formal process for evaluating this myriad array of visual media currently exists in schools. As part of the project, high quality films have been selected by knowledgeable film commentators and made available to communities where little chance to see films of exceptional artistic quality had previously been offered. The strong coöperation of the State Education Department and the initial success of the project indicates that it will be substantially increased during the coming year.

Poetry became a particular concern of the Council in 1966. In the past, the Council has supported the Academy of American Poets with particular emphasis on readings and workshops by young poets in the school system of the Greater Metropolitan Area. Late in the year, the Council initiated a coöperative program with the 92nd Street YM-YWHA of Poetry Readings by Poets for the entire State. Of seventy-two poets asked to participate, sixty-five poets agreed to take part. The Council will provide partial support for readings in the State to stimulate college and community interest for contemporary poetry. Among the poets included are James Dickey, Marianne Moore, Michael Goldman, Isabella Gardner, Robert Creeley, John Ashbery, Joel Oppenheimer, Richard Eberhart, John Hall Wheelock, Stanley Kunitz, Stanley Moss, and Allen Ginsberg. The Council is extremely pleased to be able to offer the entire State the benefits that readings at the 92nd Street YM-YWHA have provided in New York City for so many years.

The first New York State Awards selected by the Council were presented by Governor Rockefeller in May of the past year. The Awards will be repeated in 1967 to recognize the number of lasting architectural and artistic contributions that have been made to make New York State a more pleasing place to work and live.

Within the past seven years there have been a number of individuals who have added

immeasurably to the accomplishments of the Council. A few members of the Council's energetic and imaginative staff deserve a special note of gratitude since their efforts steered us so effectively through new and unfamiliar areas. John H. MacFadyen, of course, who preceded John B. Hightower as executive director of the Council, set the ground rules that still guide much of the Council's operating policy. William Hull, formerly associate director of the Council and now executive director of the Kentucky Arts Commission, introduced the Council to a continuing concern for excellent architecture and guided with patience, care, and individual attention the variety of requests for technical assistance and traveling exhibitions. Omar K. Lerman, who developed the administrative procedures of the Professional Touring Program and is now managing director of the American Ballet Theater, combined the rare qualities of professional ability, wit, and imagination in his programming activities for the Council. The Council members themselves, past and present, who have all given unsparingly of their time and judgment have created a liveliness of enlightened concern. They have been acutely aware of the essential requirements of both the public and the artist in government's involvement with the arts.

In any discussion of individuals who have made the New York State Council on the Arts work so well none is more important than Governor Nelson A. Rockefeller. Despite, and perhaps because of, his strong commitment to the arts, he has studiously defended the Council's freedom from political considerations and its right to make independent artistic judgments regardless of his own personal concerns and interests. As Chairman of the New York State Council on the Arts since 1960, I can say without qualification that the leadership the Governor has given and the enthusiastic response from the people of the State has been both gratifying and inspiring. It has made it possible for the Council to continue its commitment, to communities and individuals throughout the State, of encouraging "participation in and appreciation of the arts."

Seymour H. Knox  
*Chairman*



Professional Touring Program





On September 27, 1966, with support from the Council's Touring Program, the Metropolitan Opera National Company presented *La Traviata* to a student audience at Shea's Buffalo in Buffalo, New York. The Metropolitan Opera had last played there in 1938. The theater, built in 1928 during the glorious days of the road show, was converted, as was almost every theater in the United States, into a movie house during the depression. With the demolition of the Lafayette Theatre and the Paramount in the past two years and the conversion of Erlanger's into an office building six years ago, Buffalo's audiences were left with Kleinhans Music Hall, an excellent concert auditorium, but one ill-equipped to handle dance, theater, and opera. Recently, Leon L. Sidell, real estate man and owner of the theater, scraped off the chewing gum, swept out the popcorn, and dusted off the chandeliers; Buffalo once again had a theater capable of housing grand opera. Through improvement of the artistic climate throughout the State, and more specifically by providing funds to aid local sponsors in becoming impresarios, the Performing Arts Program is helping, along with Mr. Sidell, to revive the "road".

In its beginnings the Program gave its funds directly to performing groups to tour the State. The program was re-designed by John H. MacFadyen, then the Council's executive director, and Omar K. Lerman in 1963 so that funds were directed through local sponsors. Community participation in the arts became more directly stimulated. The Touring Program aids existing local arts programs in expanding their series of events and helps to create new audiences from the generations raised on television and motion pictures. In this way the professional performer is also served by having more opportunities to perform and by being allowed to earn a salary more commensurate with his talents and training. More specifically, the Council's Touring Performing Arts Program gives support in the following manner: a local sponsor makes a tentative commitment with a performing group and then makes application to the

The ticket line and  
backstage preparations  
for *La Traviata* at  
Shea's Buffalo.

Touring Program. Council funds make up the difference between expenses (artists' fees and local costs) and income from ticket sales and other sources.

During the 1966-67 season\* the Council's Touring Program supported 284 performances by 96 touring groups with 140 local sponsors in 100 communities throughout the State. The total amount of support was \$186,545, representing approximately 37% of the total artists' fees of \$502,222. Last year, Council support of \$180,535 represented approximately 41% of the total artists' fees of \$445,120 for 259 performances by 84 touring groups in 109 communities. (See "Six Year Comparison...", page 15.) Thus the program continues to expand each year. As local communities become financially secure and find ways to support their programs without continued dependence on major support from the Council, the percentage of Council support goes down and the funds are spread over an increasing number of performances by an increasing number of performing organizations. This year the number of communities and sponsors is less than last year. The Council does not expect that communities who are newly concerned with building an arts program will develop full series at once; it takes time to garner support and enthusiasm for a local program. Thus communities new to the idea sometimes drop out for a year or two and revive again. Also, some communities are able to continue without Council support. Of the 100 communities shown in the lists which follow, it is interesting to note that about a dozen are new to the Touring Program.

The Touring Program always has more requests for support than it can fill. It should also be noted that a substantial part of the Touring Performing Arts budget went into the Film Project this year.

Council-supported programs are organized by a variety of local sponsors. Colleges and universities continue to serve both the campus population and the community as a whole in many areas. They represent 46 of the 140 sponsors this year. Thirty organizations presented children's programs. It is encouraging to note that 64 of the sponsors were local arts organizations or, more importantly, other kinds of organizations who have absorbed arts programs into their regular schedule of activities. This indicates that the program is reaching into new areas of social groupings and that a greater interest in arts activities is developing. The Council enthusiastically encourages this development.

This year's Program shows an expansion of the Program's association with the "organized audience" organizations. These groups have in many instances been solely responsible for the artistic activity in a given community. Now, with Council assistance, some of these organizations have been able to offer attractions whose costs were previously beyond the organization's economic reach. For instance, this

year with Council support the Syosset Concert Association presented a major symphony orchestra for the first time in its history.

The Touring Program this year includes 125 touring attractions, exclusive of children's programs. Thus local sponsors were offered a wide variety of performing groups including major symphonies, choral groups, chamber ensembles, trios, quartets and quintets, theater and opera productions, and dance companies. Most of the attractions included within the Program originate in New York State, and more specifically in New York City, although the Program does include performing organizations whose permanent homes are outside the State. For example, 50% of the symphony orchestras listed in this year's brochure originated in other states. The Council feels that its primary concern in selecting performing groups should be to provide the citizens of New York State with opportunities to have the best professional attractions possible regardless of their state of origin.

Each year's Program shows some fluctuation between the various disciplines. Concert attractions remain the most popular programs with local sponsors and account for the greatest percentage of Council support. In last year's program, as in this year's, theater attractions appear to be second in popularity. Dance and opera continue to be third and fourth in relative frequency of requests. The number of theater performances rose from 35 to 50, while dance attractions went down from 33 to 31, concert attractions slipped from 93 to 86, and opera from 25 to 21 performances. These changes may be due to the fact that more theater productions were offered under this year's program than last year's and were generally more appealing to local sponsors.

The 1966-67 Program saw a significant rise in the number of children's presentations from 73 performances last year to 96 performances this year. The Council has long held the theory that the quality of children's entertainment could only improve if performers' fees could be increased, thus raising the level of performance and encouraging talented people to enter the children's theater field. Consequently, Council support has been given to local sponsors who have established reasonable ticket prices thus enabling the sponsors to supply substantial sums towards the artists' fee.

Many local arts programs would and do exist without Council support, but the Touring Program enables some organizations (140 this season) to present programs of higher quality, and to increase the number of presentations in their communities.

\*(All figures used in this section of the report are Council commitments as of December 20, 1966 for performances scheduled between April 1, 1966 and May 31, 1967.)

## Six Year Comparison of The Professional Touring Performing Arts Program

	Council Support	Artists' Fees	Performances	Communities	Local Sponsors	Touring Companies
1966-67*	\$186,545	\$502,222	284	100	140	96
1965-66†	\$180,535	\$445,120	259	109	145	84
1964-65	\$155,570	\$405,000	233‡	92	120	70
1963-64	\$155,550	\$342,000	224	88	68	57
1962-63	\$264,500	\$264,500	107	53	45	9
1961-62	\$330,000	\$330,000	92	46	40	6

\*Through 12/20/66

†Revised 12/20/66

‡Not including 30 in-school concerts

Ellen Thurston

*Performing Arts Program Associate*



Antony Tudor's *Pillar of Fire*, presented by the American Ballet Theatre which performed, with Council Support, in the Brooklyn College Dance Subscription Series.

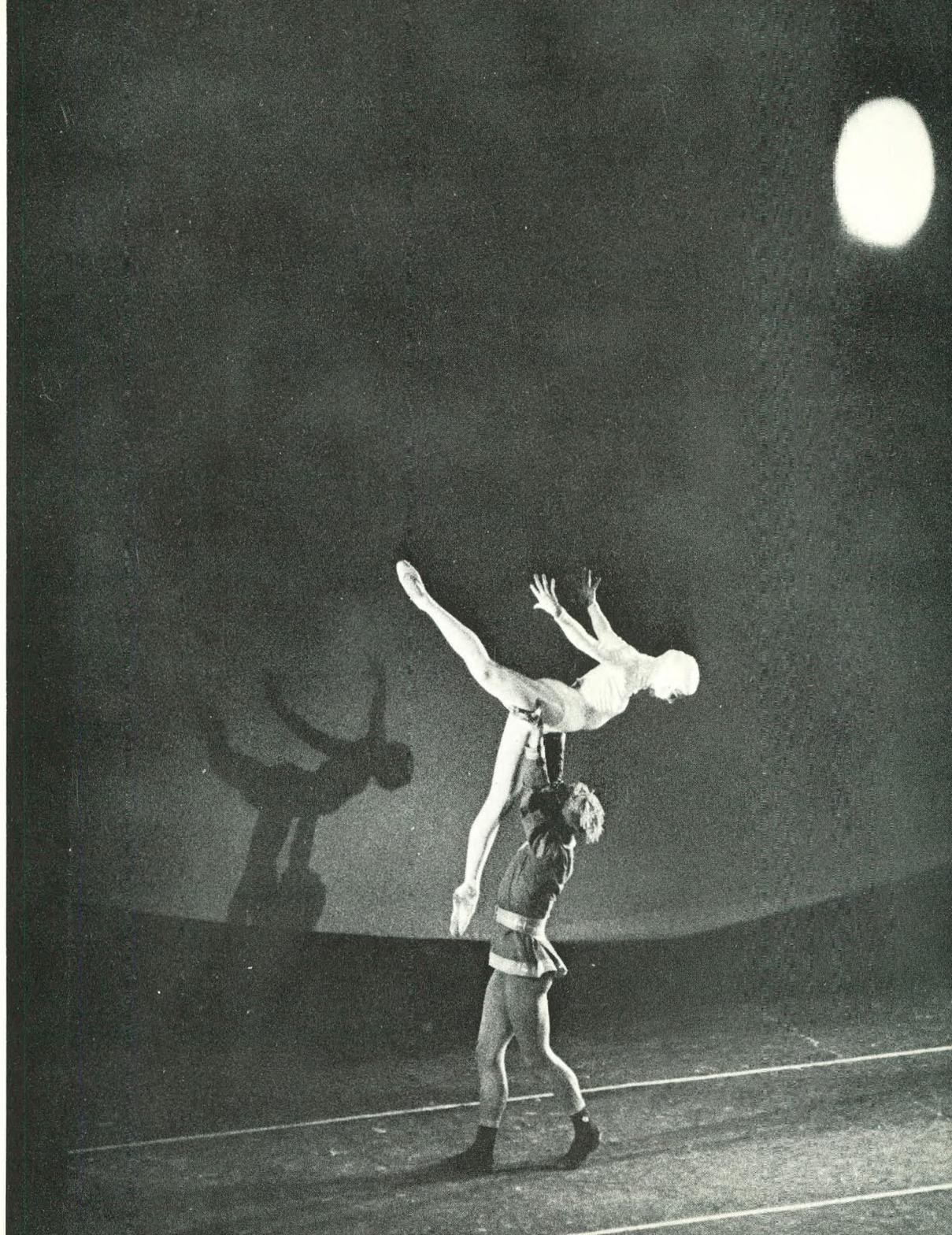
## Dance

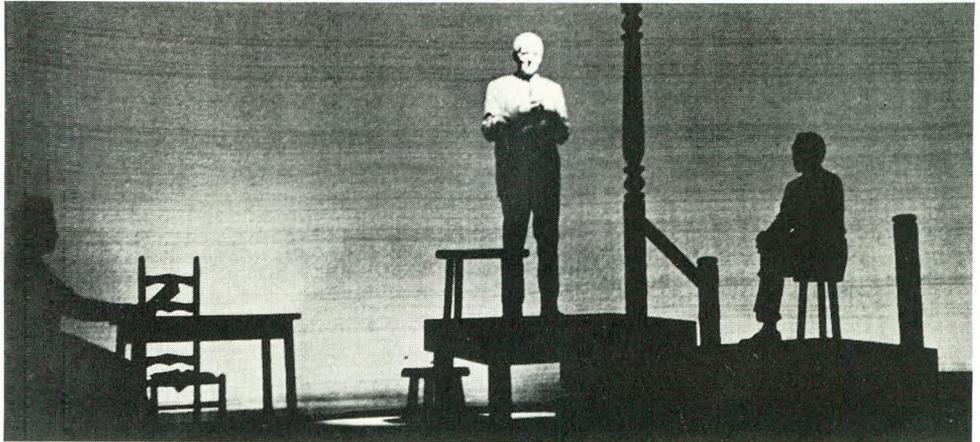
Of the 18 dance companies chosen to perform 31 times with the Council's financial support in 1966, 12 were companies with a contemporary repertoire; 6 were classic ballet companies. Council funds of \$27,363 supported artists' fees of \$76,550 and represented 15% of the total support figure.

### Calendar of Performances

AMERICAN BALLET THEATRE	Brooklyn
MERCE CUNNINGHAM	Brooklyn
JEAN-LEON DESTINE	Bronx, Brooklyn, Crompond
ANDRE EGLEVSKY BALLET COMPANY	Brooklyn
GALA BALLET	Auburn, Delmar
MARTHA GRAHAM DANCE COMPANY	Brooklyn, Ithaca, Syracuse
JOSE GRECO	Bay Shore
ERICK HAWKINS	Keuka Park
LUCAS HOVING	Utica
ROBERT JOFFREY BALLET COMPANY	Brooklyn
MATA & HARI	Mineola
NATIONAL BALLET	Brooklyn, Ithaca, Oneida
ALWIN NIKOLAIS	Middletown
PENNSYLVANIA BALLET COMPANY	Brooklyn
PAUL SANASARDO	Rochester, Schenectady
PAUL TAYLOR DANCE COMPANY	Brooklyn, Cazenovia
NORMAN WALKER	Brooklyn, Geneseo
YURIKO	Rochester

*Moon Reindeer*, choreographed by Birgit Cullberg, was part of the program performed by the American Ballet Theatre in the Brooklyn College Dance Series, October, 1966.





## Theater

In the area of theater, the Touring Program supported 50 performances by 16 groups. Of these groups 5 were "Broadway" shows and 7 were from those known as "off-Broadway." Council support of \$34,457 for these performances represented 19% of the total Council support for the touring program and contributed to artists' fees totaling \$100,868.

### Calendar of Performances

AN EVENING'S FROST Marechal Productions, Inc.	Buffalo, Cazenovia, Geneseo, Hudson, Ithaca, Middletown, Poughkeepsie
THE BERNARD SHAW STORY Eramwell Fletcher	Brockport, Geneseo, Saratoga Springs
THE COACH WITH THE SIX INSIDES Jean Erdman	Farmingdale, Greenvale, Keuka Park
THE DECLINE AND FALL OF THE ENTIRE WORLD AS SEEN THROUGH THE EYES OF COLE PORTER Beejay Productions	Binghamton
AN EVENING WITH A WELL-KNOWN BARD Beejay Productions	Brockport, Rochester, St. Bonaventure
THE EXCEPTION AND THE RULE and THE ELEPHANT CALF Isaiah Sheffer	Briarcliff Manor, South Fallsburg

The off-Broadway production of *An Evening's Frost* was performed in Buffalo, Cazenovia, Geneseo, Hudson, Ithaca, Middletown, and Poughkeepsie with Council support



HALF A SIXPENCE  
Touring Theatre, Inc.

LUV  
Producing Managers Company

MARK TWAIN TONIGHT  
Hal Holbrook

THE BIRDS, THE MERCHANT OF  
VENICE  
National Players

JULIUS CAESAR , MUCH ADO  
ABOUT NOTHING  
National Shakespeare Company

PICTURES IN THE HALLWAY  
Dick Weaver Attractions

PORGY AND BESS  
Zev Bufman Productions

ROYAL HUNT OF THE SUN  
National Performing Arts

THE SILENT STAGE  
Beejay Productions

THE WHITE DEVIL  
Circle in the Square

Troy, Turin

Plattsburgh

Yorktown Heights

Binghamton, Canton, New Paltz,  
Oswego

Beacon, Farmingdale, Niagara  
University, Poughkeepsie

Oyster Bay

Canandaigua, Ogdensburg

Auburn, Binghamton, Ithaca,  
Middletown

Binghamton, Cortland, St. Bonaventure

Binghamton, Fredonia, Geneseo,  
Loudonville

Tom Ewell gave an informal afternoon workshop for the members of the Dramatic Club of Canandaigua Senior Academy in conjunction with his appearance in *The Many Faces of Laughter*.



## Concert

Local sponsors selected 35 performing groups to perform 86 concerts this year with Council support. The Council contributed \$77,351 towards artists' fees of \$197,557 or 41% of the total amount spent on all performance events where some financial participation by the Council was involved.

### Calendar of Performances

ABBEEY SINGERS	Geneseo, Houghton
ALBANY SYMPHONY	Tarrytown
BALSAM/KROLL/HEIFETZ TRIO	Troy
BALTIMORE SYMPHONY ORCHESTRA	Binghamton, Liberty, Plattsburgh, Watertown
BEAUX ARTS QUARTET	Fredonia
BUFFALO PHILHARMONIC ORCHESTRA	Alfred, Elma, Elmira, Freeport, Glen Cove, Kenmore, Merrick, Springville, Suffern, Syosset, Westbury
CHAMBER SYMPHONY OF PHILADELPHIA	Geneso, Norwich, Syracuse
CINCINNATI SYMPHONY ORCHESTRA	East Meadow, Long Beach, Poughkeepsie
CLAREMONT QUARTET	Crompond, Schenectady
CLEVELAND SYMPHONY ORCHESTRA	Houghton, Jamestown, Syracuse

Ulrich Meyer acknowledges the applause of a capacity crowd before conducting the Buffalo Philharmonic Orchestra at the Iroquois Central School in Elma, New York. The Orchestra performed in eleven communities with Council support.

CONTEMPORARY CHAMBER ENSEMBLE	Poughkeepsie
DETROIT SYMPHONY ORCHESTRA	New Hyde Park, Riverhead
EASTMAN QUARTET	Potsdam
FESTIVAL WINDS	Hewlett
GUARNERI STRING QUARTET	Oneonta, Potsdam, Schenectady, Syracuse, White Plains
HUDSON VALLEY PHILHARMONIC ORCHESTRA	Hudson, Millbrook, Pawling, Rensselaerville, Saugerties
INDIANAPOLIS SYMPHONY ORCHESTRA	Larchmont, Oneonta, Port Washington
IOWA STRING QUARTET	Troy
KOHON STRING QUARTET	Woodstock
KROLL STRING QUARTET	Croton-on-Hudson, Schroon Lake
LITTLE ORCHESTRA SOCIETY	Ithaca
MANHATTAN CONSORT	Garden City, Suffern, Troy
MINNEAPOLIS SYMPHONY ORCHESTRA	Oswego
MUSIC FROM MARLBORO	Peekskill, Syracuse
NEW YORK BAROQUE ENSEMBLE	South Fallsburg
NEW YORK CHAMBER SOLOISTS	Hewlett, Schenectady
NEW YORK PRO MUSICA	Houghton, Middletown, Syracuse
NEW YORK WOODWIND QUINTET	Croton-on-Hudson
ORCHESTRA DA CAMERA	Binghamton
PHILADELPHIA WOODWIND QUINTET	Schroon Lake
PHILHARMONIA TRIO	Woodstock
RENAISSANCE QUARTET	Hewlett, Millbrook
ROCHESTER PHILHARMONIC	St. Bonaventure
SYRACUSE SYMPHONY ORCHESTRA	Skaneateles
WESTCHESTER SYMPHONY ORCHESTRA	Pleasantville



## Children's Entertainment

Twenty-two performing groups presented 96 programs for children with Council support this year. Of a total in artists' fees of \$32,697, \$12,300 was contributed by the Council's Touring Program. This represents 7% of the total support figure the Council provided in its Professional Touring Program.

### Calendar of Performances

JACK ADAMS <i>Merlin the Magician</i>	Croton-on-Hudson, Port Chester
PERCIVAL BORDE <i>Talking Drums</i>	Jericho, Tarrytown, Valley Stream
BRASS ARTS QUINTET	Binghamton
CHILDREN'S MIME THEATRE Tony Montanaro	Binghamton
CHILDREN'S THEATRE INTERNATIONAL <i>Babu, Hans Brinker, Petey and the Pogo Stick</i>	Binghamton, East Hampton, Merrick, New York, Syosset
DANCE ADVENTURES <i>Harrison Loved His Umbrella, Just So Stories</i>	Binghamton, New York
DINIZULU AND HIS AFRICAN DANCERS	Hollis
ANDRE EGLEVSKY BALLET COMPANY	Huntington Station
HARNICK-ADAMS PRODUCTIONS <i>Young Abe Lincoln, Young Ben Franklin, Young Tom Edison, Young Mozart</i>	Amityville, Binghamton, Jordan, Ossining, Peekskill, Syracuse, Watkins Glen
NINO LUCIANO <i>Fun with Hansel &amp; Gretel</i>	Turin
MARA <i>Land Beyond the Milky Way, Princess Qua-Qua</i>	Binghamton, Croton-on-Hudson, Jericho
MAXIMILLION PRODUCTIONS <i>Blue Planet, Sam Stiller, Private Eye</i>	Croton-on-Hudson, Merrick, New York, Ossining
PANTOMIME THEATRE OF NEW YORK <i>The Magic of Silence</i>	Binghamton

David Loden, Mike Regan, and Barney Hodges in the Harnick-Adams production of *Young Abe Lincoln* which played in Amityville, Ossining, and Peekskill under Council sponsorship.

PAPER BAG PLAYERS

Bayville

PICKWICK PUPPET THEATRE

*Cinderella, Jack and the Beanstalk,  
Just So Stories, The Mikado,  
Sleeping Beauty*

Binghamton, Croton-on-Hudson, East  
Hampton, Port Chester, Syosset,  
Valley Stream

QUEENS SYMPHONY ORCHESTRA

Neponsit

SUE ROEMER

*History of American Folk Music*

Valley Stream

SAHOMI TACHIBANA

Binghamton

TADPOLE PLAYERS

*Capt. Kidd Returns*

Watkins Glen

TRAVELING PLAYHOUSE

*Emperor's New Clothes, Indian  
Captive, Rumpelstiltskin, Secret  
Treasure Room*

Amityville, Jericho, Port Chester,  
Syosset, Tarrytown

UNICORN PLAYERS

*The Join-In-Show*

New York

YOUNG AMERICA DANCE COMPANY

*Billy the Kid*

Amityville, East Hampton



The Metropolitan  
National Company  
presented *La Traviata*  
to a sellout audience in  
the newly renovated  
Shea's Buffalo theater.

# Opera

Five opera companies performed 21 times this year with Council support. Council funds of \$35,074 helped to defray artists' fees to community sponsors of \$94,550. This represents 18% of the entire amount of support which the Council provided for its Touring Program.

## Calendar of Performances

### GOLDOVSKY GRAND OPERA THEATRE

*Rigoletto* Schenectady

### METROPOLITAN OPERA NATIONAL COMPANY

*La Traviata* Buffalo

### METROPOLITAN OPERA STUDIO

*La Cenerentola* Hoosick Falls  
*Così Fan Tutti* Potsdam

### NEW YORK CITY OPERA

*La Traviata* Binghamton  
*Tosca* Cortland  
*Tosca* Fredonia  
*The Consul, Tosca* Geneseo  
*La Traviata* Geneva  
*Tosca* Hempstead  
*La Traviata* Jamestown  
*La Traviata* Middletown  
*Tosca* Olean  
*Tosca* Schenectady  
*La Traviata* Syracuse

### TURNAU OPERA PLAYERS

*Don Pasquale* Buffalo  
*La Traviata* Oneonta  
*Don Pasquale* Orchard Park  
*The Marriage of Figaro* Port Ewen  
*The Barber of Seville*

## Film Project

A recently published roster\* lists only sixteen theaters in New York State outside the metropolitan area (which includes Westchester and Rockland Counties) that regularly show movies which both respect their audiences and ask to be approached with respect. Most movies shown in communities across the State fall into "box office smash" categories of pseudo-espionage, beach parties, and fantasy.

The basic premise of the Council's first venture in support of movies, undertaken this fall as the first government-supported program of its kind, is that the opportunity to see a series of well-made films followed by probing discussion can encourage wider understanding and appreciation of the distinctive art of motion pictures and help create a new and discerning audience. Thus the broadest phase of the program offers three separate audiences the chance to see a different series of films at roughly three-week intervals in a local theater. The audiences are made up of elementary school children; junior and senior high school students; and adults. Discussions of the movies follow in class for the students and in community halls for the adults; the discussions are led by teachers and local film buffs or by critics engaged by the Council.

We're off to such a good start that I'm afraid everything else is going to be anticlimactic. But if it keeps up like this, there's no question that it has great significance in terms of the entire way we're trying to educate these kids... Their understanding of this movie [*David and Lisa*] amazes me. Its telling us a lot of things. Knowing more about them will help make us better teachers. They understand so much more than any of us realize—

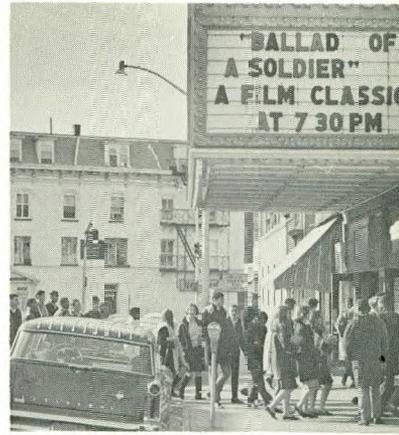
*a junior high school principal in Peekskill after the first showing in the Council's new film project.*

The program also offers financial and technical assistance on films to secondary schools and colleges and film societies across the State. Financial aid to film study courses is offered in matching funds up to \$300 for rental of films and in partial support of visits to classes and campuses by film makers. The program also supports their appearances before film groups and sponsors initial membership in the American Federation of Film Societies. A New York conference is being planned for the spring of 1967 to assist teachers in the use of films in class. The total cost of the program is being shared equally by the Council and the National Council on the Arts. In addition, the program has received the support and counsel of the State Education Department and the Motion Picture Association of America.

The film-series phase of the program is designed for community-wide involvement and thus in this first year was limited to communities where school officials agreed

\*Mayer, Michael F., *Foreign Films on American Screens*, Arco Publishing Co., Inc., New York, N.Y., 1965.

*David and Lisa* (pictured); *Bicycle Thief*; *I'm All Right Jack*; *Singin' in the Rain*; and *The Ballad of a Soldier* were among the films shown to adult and student audiences in Auburn and Peekskill. Judith Crist (lower right), the noted film critic, was among the experts who participated in the discussions which followed each program.



to participate. Several decades of growing disrespect for movies—generated in large part by the products of the industry itself—had to be overcome, and efforts to convince school administrators of the educational validity of film study were not always successful. Some districts were reluctant to lead the way in this new curriculum area, but ultimately four districts—one less than originally projected—voted to participate: the Peekskill City School District in northern Westchester County and Southern Cayuga, Union Springs, and Cato-Meridian, in Cayuga County outlying the City of Auburn. Local sponsors in Peekskill and Auburn handled arrangements for the program, as they do in all the Council’s programs. They were the Peekskill Branch of the American Association of University Women and the Auburn Children’s Theater.

In each area, initial skepticism gradually gave way to enthusiastic acceptance. Teachers were amazed by crackling class participation on days after the screening. The students’ “second sight” probing of the films carried over into other areas of the curriculum. Adults, usually self-conscious, found themselves expressing deeply felt emotions before other adults. A number admitted that they had not “been to the movies” in ten years, and spoke of a new or renewed awareness of the power of the medium.

It’s fantastic. I thought it would be tremendous, but I’m still amazed. Some of those kids who were speaking up and asking excellent questions haven’t said anything before. They’ve just sat there. I get the feeling we’ve accomplished something already—

*an eighth grade English teacher in Peekskill discussing the project.*

As pioneers in the film study movement had predicted, superintendents and curriculum coordinators who are looking beyond the inception of the program see enormous long-range benefits. By the time a student graduates from high school today, he has seen several hundred movies and spent 15,000 hours watching television. He has spent only 10,800 hours in the classroom. Yet he reacts quite passively and indiscriminately to the flood of visual media that characterizes one phase of contemporary culture. He has neither been encouraged nor taught to do otherwise. Quality films and discussions of their merits and shortcomings encourage students *actively* to develop habits of perception, analysis, and judgment.

Approximately 2,200 students in grades 4-12 in Peekskill, as many from the combined districts in Auburn, and close to 2,000 adults were reached in this first year. As they too, along with the Council and its staff, express enthusiasm for the program, more and more communities seem certain to participate, especially as the medium itself matures and an expanding audience demands a fuller realization of the artistic potential of films.

Peter Bradley  
*Director, Film Project*

## **Educational Presentations**

Educational Presentations is one of the fastest-growing programs of the Council. From April to December 1966, the two-year-old program helped support 250 separate performances; it will probably support half again as many by the end of the fiscal year.

Individual programming and planning by local schools and sponsors has helped shape the program, which offers in-school performances for students, classroom lecture-demonstrations, workshops, clinics, and master classes by some of the country's finest performing artists.

With two-thirds of a \$75,000 budget committed as of December 15, 1966, the program has supported about 40% of performers' fees totalling \$117,500. Programs in the live performing arts have already been seen by over 150,000 students, and by April 1967, 225,000 students will probably have been reached through the performances available with Council support.

More and more students have an opportunity to see performances as local sponsors and schools join forces and increase their own budgets for similar and additional programs. The Board of Cooperative Educational Services in Seneca and Tompkins counties presented the Syracuse Symphony Orchestra at Cornell University for 1,780 students of nine secondary schools.

Twenty-five hundred students from five Fayetteville-Manlius schools paid 35¢ each to hear the Syracuse Symphony, and 350 pupils from two nearby parochial schools were invited guests.

The West Islip Public Schools sponsored eight concerts by the Orchestra da Camera for over 5,000 students from four schools.

Fourteen hundred elementary students at Liberty Central School will see productions by the American Savoyards and the Amato Opera Company, made possible by Council support and a particularly energetic PTA.

Farmingdale schools sponsored eight performances by the Orchestra da Camera for 4,700 students of six elementary schools; 4,620 students of Central School District #2 in Syosset heard six concerts by the Orchestra da Camera.

The Norwich City Schools sponsored the Syracuse Symphony Orchestra in two performances for 1,500 secondary students. Eight members of the Orchestra conducted instrumental clinics in the afternoon. The Board of Education, several PTA groups, the Kiwanis and Rotary Clubs as well as the Band Parents Club contributed the cost

of planning and presenting this program at no cost to the students.

The Council is receiving an increasing number of requests for artists-in-residence. Performers are engaged for several days at a time, so that students can get to know them and their art with a sense of individual intimacy.

The Lenox String Quartet, New York Brass Quintet, and a trio from the Metropolitan Opera Studio were in residence for several days with high school students at Star Lake Camp, a summer facility of the State University College at Potsdam. The resident artists conducted workshops, gave master classes, and performed daily concerts.

Ithaca College held a week-long summer string program for students 15 to 20 years old, during which the Guarneri String Quartet conducted open rehearsals, coached the young players, and presented a full concert. The College also offered a week-long seminar for teachers of instrumental music, which featured the New York Brass and Clarion Wind Quintets.

Harpichordist Albert Fuller lectured, spoke, and played for students on three consecutive days in Pratt Institute's student lounge. His formal concert the following evening was standing-room-only.

Richard Dyer-Bennett was engaged by the University Regent Theatre of Syracuse University to write the musical score for the University production of "As You Like It". He stayed on campus to give lectures and supervise dress rehearsals.

Dancers Carola Goya and Matteo were in residence for a week at the State University College at Cortland, where they gave daily master classes, lecture-demonstrations (including one for the Rotary Club), a full concert, a program for 400 elementary school children, and a Sunday morning church service.

The Council continues to cooperate with the Lincoln Center Student Program by supporting performances in secondary schools by the New York City Ballet, Metropolitan Opera Studio, and Lincoln Center Repertory Theater. Nearly forty performances received support from the New York State Council on the Arts.

Each of the following presentations in areas all over the State indicate only the most meager facts—who and where. The generation of excitement and the sudden captivation in an individual child's response to good music, theater, opera, and dance can never be told by the statistics of an annual report. Such response is more lasting and more illuminating than a simple recitation of facts.



### Calendar of Performances

AMATO OPERA

THE AMERICAN MIME THEATER

AMERICAN SAVOYARDS

PERCIVAL BORDE

BUFFALO PHILHARMONIC ORCHESTRA

VINIE BURROWS

CLARION WOODWIND QUINTET

MERCE CUNNINGHAM

JEAN LEON DESTINE HAITIAN DANCE COMPANY

F.ICHARD DYER-BENNETT

ALBERT FULLER

CAROLA GOYA & MATTEO

GUARNARI STRING QUARTET

ERICK HAWKINS

LUCAS HOVING

HUDSON VALLEY PHILHARMONIC

ITHACA WOODWIND QUINTET

Central Islip, East Islip, Liberty

South Fallsburg

Liberty

Brooklyn, Larchmont, Mamaroneck,  
New Rochelle, Roslyn, Rye,  
White Plains, Yonkers

Buffalo

Brooklyn

Ithaca

Congers, Poughkeepsie

East Islip, Mamaroneck,  
Rockville Centre

Syracuse

Brooklyn

Central Islip, Cortland

Ithaca

Staten Island

Poughkeepsie

Newburgh, Poughkeepsie

Elmira

Left: Jean Louis Destine leading students in a master class. Under its educational and Touring Programs, the Council helps educational institutions and local sponsors meet the cost of programs by distinguished artists. Right: Anita Morris and Paul Curtis of the American Mime Theater present a lecture-demonstration at Sullivan County Community College in South Fallsburg under the Council's program of Professional Educational Presentations.

LENOX STRING QUARTET	Star Lake
RONALD AND NORMA LEONARD	Ithaca
LINCOLN CENTER REPERTORY THEATER	Garden City Park, Huntington Station, Jeffersonville, Little Falls, Northport, Saranac Lake, Turin, Watertown
LITTLE ORCHESTRA SOCIETY	Utica
METROPOLITAN OPERA STUDIO	Bronx, Croton-on-Hudson, Garden City Park, Gouverneur, Hempstead, Huntington Station, Jeffersonville, New York Mills, Rome, Star Lake, Turin, Watertown
DANIEL NAGRIN	Bronx, Brooklyn, Flushing, New York, Selden
NEW YORK BRASS QUINTET	Ithaca, Star Lake
NEW YORK CITY BALLET	Baldwin, East Northport, Jeffersonville, Little Falls, Northport, Saranac Lake, Turin, Watertown
OLATUNJI AND COMPANY	Baldwin, Brooklyn, Harrison
ORCHESTRA DA CAMERA	Babylon, Brentwood, Commack, Deer Park, East Islip, Farmingdale, Garden City, Great Neck, Hempstead, Hicksville, Levittown, Massapequa, Roosevelt, Roslyn, Sayville, Syosset, West Islip
THE PANTOMIME THEATRE OF NEW YORK	Brooklyn, New York, New York Mills
PHILADELPHIA WOODWIND QUINTET	Albany
SYRACUSE SYMPHONY ORCHESTRA	Cazenovia, Fayetteville-Manlius, Ithaca, Norwich
WALTER TERRY	Albany, Rochester
THEATRE-IN-ÉDUCATION	Poughkeepsie, Rye
TRIO FLAUTO DOLCE	Huntington Station
FREDERICK ZIMMERMANN	Potsdam

Susanna Mauser  
*Educational Program Associate*

## Special Projects

Special Project grants in 1966-67 were again made in each of the live performing arts: music, dance, theater, and opera. For the first time the Council also initiated programs in films and poetry. Some grants focus attention on an aspect of the arts or a segment of the audience that has been neglected; others are designed to improve the quality of instruction in the arts or develop a broader and better-informed audience. Many achieve these and other ends simultaneously. The category is intentionally broad: it is redefined each year by imaginative proposals that answer the needs of audiences and performers throughout the state. Here, as in its other programs, the Council hopes its support will act as a catalyst to encourage healthy and sustained growth for both audiences and organizations. While the Council cannot provide long-term support, it considers specific proposals that help to accomplish this aim. Council support helped make possible the following projects:

**The Academy of American Poets** organized two educational programs, *Dialogues on the Art of Poetry* and *Poetry Readings in the Public Schools*, for the benefit of students and teachers of English in New York City schools.

**Adelphi University** provided twenty-six scholarships to qualified applicants from New York State who could not otherwise have participated in Adelphi's professional-level Summer Dance Workshop.

**The Buffalo Philharmonic Orchestra Society**, with additional support from the Rockefeller Foundation and State Education Department, toured a program of contemporary American music by Leon Kirchner, Elliot Carter, Robert Palmer, and Juan Orrego-Salas to Cornell University, Houghton College, and the State University Colleges at Geneseo and Brockport. The composers were in residence at each campus for several days, along with the Orchestra and conductors Lukas Foss, Richard Duffalo, Frederick Fennell, and Karel Husa.

**The City Center Joffrey Ballet** was able to recreate Kurt Jooss's celebrated ballet, *The Green Table*, which previously could be seen only in the repertory of the Chilean National Ballet.

**The Cunningham Dance Foundation** and **Brooklyn Academy of Music** joined with the Council to sponsor a modern dance demonstration for members of the Bolshoi Ballet by the companies of Merce Cunningham, Anna Sokolow, Paul Taylor, and James Waring.

**The Esperanto Foundation** administered a one-week tour by exponents of *New Music*. Sun Ra and his Solar Arkestra, Giuseppi Logan's quartet, Burton Greene's

trio, and Ran Blake performed in colleges and universities at Buffalo, Ithaca, Fredonia, Canton, Delhi, and Syracuse.

**Hunter College** again held its showcase for modern dance, the only series in New York City devoted exclusively to presenting a representative program of modern dance companies. Murray Louis and Dance Company appeared in October; Merce Cunningham and Dance Company in December; the First Chamber Dance Quartet in January; The Anna Sokolow Dance Company in March; and the Ann Halprin San Francisco Dance Workshop in April.

**Municipal Concerts** performed sixteen afternoon concerts at eight City Day Centers for Senior Citizens in Brooklyn, Manhattan, and the Bronx. Over 6,000 people were treated to at least two afternoons of live music.

**The Lake George Opera Festival** expanded its promotion campaign and provided grants-in-aid to sixteen apprentice singers and four apprentice technicians. The company continues to provide a much-needed opportunity for young singers to gain experience in the classical and contemporary operatic repertoire, in an area of the State where live opera might otherwise not be heard.

**The Paper Bag Players** were enabled to conduct performances and lecture-demonstrations in economically depressed areas of New York City. Plans are under-way for a pilot project to tour the Paper Bag Players to an upstate community.

**Roberson Memorial Center** expanded and strengthened its ballet staff. Roberson is developing a ballet school of professional standards to serve Binghamton and South-Central New York.

**St. James Community School of the Arts** again expanded its remarkable range of instruction in the arts for the children of Harlem. Under the direction of its founder, Dorothy Maynor, the School has this year doubled enrollment in its string program and initiated a program in dramatics. It received a New York State Award last year "for outstanding dedication and accomplishment in developing the artistic talents of children in Harlem."

**St. Marks Church In-the-Bowery** held thirty-six workshops each in poetry, prose, and playwriting. They were conducted by qualified professionals; guest lecturers were invited.

**The Saratoga Performing Arts Center** conducted six Wednesday matinees at the amphitheater in Saratoga Spa State Park. A total of 27,745 students, teachers, supervisors, and administrators attended three performances by the New York City Ballet in July and three by the Philadelphia Orchestra in August. The July 27 audience, numbering 7,921, was the largest single audience the New York City Ballet ever played to, according to Lincoln Kirstein.

Dr. Sinichi Suzuki personally supervised a project to determine whether his world-renowned method of violin instruction could benefit students in the United States. The project was sponsored by the Council and the National Council on the Arts in cooperation with the Eastman School of Music in Rochester.



**The Syracuse Symphony Orchestra** was able to continue its Resident Operatic Artist Program for a second year. Four young singers from New York State were engaged to serve as artists-in-residence with the Orchestra for the 1966-67 season.

**Theater in the Street** expanded its season from four to five weeks, and played eighty performances at forty sites in the streets of metropolitan New York's Harlem, Williamsburg, Spanish Harlem, Chelsea, and Bedford-Stuyvesant. Chekhov's *A Marriage Proposal* was performed in Spanish; Goldoni's *A Servant of Two Masters* in English.

**Young Audiences** presented 150 concerts of chamber music for audiences of school children in upstate New York. The organization is conducting a similar program in New York City with federal funds provided under Title III of the Elementary and Secondary Education Act.

*Three projects were undertaken with matching funds from the National Council on the Arts:*

**The Eastman School of Music** of the University of Rochester instituted a program, utilizing the pedagogical techniques of Dr. Shinichi Suzuki, to teach violin to about 85 children under six years old from public schools in Rochester and the preparatory department of Eastman. Though the Suzuki Method and adaptations of it have been tried before in other parts of the United States, including New York, this is the first project under Dr. Suzuki's personal supervision. He helped conceive and initiate the program and personally trained the teaching associates. He will check on its progress and help prepare a final evaluation, which the Council hopes will be of use to schools throughout New York State, and indeed, throughout the country.

**The Film Project**, the Council's first venture in films, is described elsewhere in this report (pp. 26 to 28).

This year, **Contemporary Voices in the Arts** toured colleges and universities in Albany, Binghamton, Canton, Potsdam, Schenectady, and Troy during the weeks of January 23rd and February 15th. John Cage, composer, Robert Creeley, poet, Merce Cunningham, dancer and choreographer, J. Wilhelm Klüver, engineer, Leonard Lye, sculptor, Jack Tworkov, painter, and Stanley VanDerBeeck, film-maker, were in residence at each campus for two or three days to hold panel discussions, visit classrooms, and talk informally with students about the creative process and their own work.

Five of the seven  
*Contemporary Voices In  
the Arts*: Merce  
Cunningham, J. Wilhelm  
Klüver, Stanley  
VanDerBeeck, John  
Cage, and Jack  
Tworkov. Not pictured:  
Robert Creeley and  
Leonard Lye. (See  
explanation of project,  
near right.)

Harry Deutsch  
*Special Programs Associate*



## **Traveling Exhibitions**

Continuously trying to captivate a new audience and simultaneously satisfy the existing one, the Visual Arts program has moved ahead in two basic directions during the past year. It has continued to search for ways to accommodate the museums of New York State and to attract more people to established galleries throughout the State, and it has explored and welcomed new ideas for presenting the visual arts. This year the Museum Aid Program, described elsewhere in this report, has shared the responsibility for these activities jointly with the Visual Arts Program, resulting in more extensive involvements than have been possible in past years and in more intensive aid to each project undertaken. It has also caused revised budgeting procedures: some grants previously made from the visual arts budget have been applicable to the museum aid appropriation, lessening the total amount indicated in the visual arts budget for 1967.

### **Traveling Exhibitions**

The greatness of an institution is no longer strictly confined to the validity of its permanent collections and their preservation; the ability of the institution to extend itself to the public and share its wealth over a broad region is considered equally important. The Council exhibition program recognizes attempts of this nature and also realizes that one function of dispersing resources—the researching and assembling of exhibits to be interpreted and circulated—places a serious strain on small museum staffs which are also charged with the maintenance and expansion of their permanent collections. Those museums which have sufficient personnel often lack the financial resources required to prepare the desired number of exhibitions. Therefore, the Council underwrote thirty-one exhibitions for circulation during 1966, helping to distribute material to places where it has immediate pertinence, so that every community can have intimate, though temporary, contact with art of the highest quality.

Because of its unique efforts to serve as the link between schools and museums by bringing museum objects into the classrooms, Art on Tour, Inc., Scarsdale, New York, received Council support again during 1966. Operating almost entirely through volunteer contributions and utilizing loaned material from fifty sources, Art on Tour circulates 127 portable exhibitions to 150 schools in six counties in New York State.

### **Other Projects**

For the second year the Council has continued to support the placement of four graduates of the New York State Historical Association's Graduate Program in History Museum Training at Cooperstown into small historical museums for three summer months. The interns from the Cooperstown Program bring their excellent

training to bear on the institutions' immediate problems. Further, in an attempt to encourage an awareness of rural architecture, the Council has assisted the Syracuse University Research Corp. in a program of barn decoration in Central New York.

#### TRAVELING EXHIBITIONS CIRCULATING IN 1966

##### **American Federation of Arts, New York City**

###### *American Hardware*

A small, self-installed exhibit showing the history of the decorative art of architectural hardware. Organized by Lewis Rubenstein, curator, John Jay House. Circulated to East Hampton, Middletown, Rome, and dispersed in April, 1966.

###### *American Silver*

This small, self-installed exhibit of early New York State silver was organized by Marvin Schwartz, curator of decorative arts, Brooklyn Museum. Circulated to Rye, Staten Island, and dispersed in March, 1966.

###### *The Paper on the Wall*

A presentation of the history of a decorative art indigenous to New York State. Organized by Hedy Backlin-Landman, former curator of decorative arts, Cooper Union Museum. Circulated to East Hampton, Long Island, and Buffalo, and dispersed in April after three years of traveling.

###### *American Impressionism*

Twenty paintings including the work of Glackens, Hassam, Henri, Lawson, Prendergast, Sargent, and Twachtman. Selected by William H. Gerds, Jr., curator of American painting and sculpture, the Newark Museum. Circulated to Staten Island, Clinton, and Rochester, and dispersed in April, 1966.

###### *The Ash Can School*

Twenty paintings by eight style-setting American painters: Robert Henri, John Sloan, George Luks, Ernest Lawson, Everett Shinn, William Glackens, Arthur B. Davies, and Maurice Prendergast. Selected by Harris K. Prior, director, Rochester Memorial Art Gallery. Opened in Oswego in November, 1966.

###### *The Figure International*

Paintings, drawings, and watercolors by artists noted for their portrayal of the figure. Organized by Professor Anthony Smith of Hunter College. Circulated to Ithaca, Oneonta, Brockport, Syracuse, Oswego, Buffalo, East Meadow, and Long Island.

###### *How to Look at a Painting* (two editions)

An expert guides a novice into the world of art. Organized by Bartlett H. Hayes, Jr., director of the Addison Gallery of American Art. One edition circulated to Sherrill,



Owego, Oneonta, Binghamton, New York City, Goshen, and Turin; the other edition circulated to New Rochelle, St. Bonaventure, and New York City.

*Modern Realism and Surrealism*

Examples of the work of twenty-six little-known artists who have made their reputations in these scarcely publicized trends since 1949. Selected by Robert H. Luck, assistant director, American Federation of Arts, and Douglass G. Williams, head, Department of Exhibitions.

*On Paper: 20th Century American Art*

Thirty watercolors by leading artists from the collection of Muñson-Williams-Proctor Institute, Utica. Selected by Edward H. Dwight, director of the Institute. Opened in Plattsburgh in September, 1966.

*Three Centuries of Architecture in New York*

A survey, from the 1600's to 1960, of architecture from all sections of the State. Selected by Dr. Carl Hersey, professor of Fine Arts, University of Rochester. Circulated to Kingston and dispersed in February, 1966.

**Brooklyn Museum, Brooklyn**

*Techniques of Painting, Techniques of Graphic Arts, Techniques of Sculpture*

Three self-installed exhibitions organized with the coöperation of Hanna T. Rose, curator, Education Division. Each explores the creative process and the nature of the given media with photographs, diagrams, and art objects. Circulated to schools in Long Island counties.

**Cooper Union Museum of Art, New York City**

*Color is Light*

A panel exhibition giving a many-sided explanation of the phenomenon of color. Circulated in the Buffalo area by the Albright-Knox Art Gallery.

*Graphic Arts: The Making of Prints*

A panel exhibition illustrating print techniques. Circulated in the Rochester area by the Rochester Memorial Art Gallery.

*Weaving: The Art of the Loom*

A panel exhibition depicting a wide variety of weaving styles throughout history. Circulated in the Binghamton area by the Roberson Memorial Center.

**Everson Museum of Art, Syracuse**

*Prints for Home and Office*

A sales exhibition organized by Una Johnson, curator of prints, Brooklyn Museum; Max Sullivan, director of the Everson Museum of Art; and Harris Prior, director of the Rochester Memorial Art Gallery. Circulated to Blauvelt, Buffalo, Clinton, New York City, Oswego, Rochester, Syracuse, Troy, and Utica.

*Print Techniques: The Artist: Visage and Vision* (pictured here, Marcel Duchamp); the woodblock prints of *Munakata*; and *Contemporary Photography since 1950* were four of the thirty-one exhibitions sponsored by the Council for circulation during 1966.

**Munson-Williams-Proctor Institute, Utica**

*John Quidor, 1801-1881*

An exhibition and catalogue on this influential nineteenth-century New York State artist organized by Edward Dwight, director, Munson-Williams-Proctor Institute of Utica, with John I. H. Baur, associate director of the Whitney Museum. Circulated to Albany and Rochester, dispersed in March, 1966.

**Museum of Early American Folk Arts, New York City**

*Rubbings from New England Gravestones*

Executed by Ann Parker and Avon Neal, lent for circulation by the Abby Aldrich Rockefeller Collection of Williamsburg, and prepared for circulation by Mary Black, director of the Museum of Early American Folk Arts of New York City. Circulated to Albany, Auburn, Belfast, Bohemia, Brewerton, New York City, Southampton, Syracuse, Troy, and Turin.

**Museum of Modern Art, New York City**

*The Responsive Eye*

An exhibition of forty-two “op” art prints by seventeen international artists, selected by William S. Lieberman, director, department of drawings and prints, and Elaine L. Johnson, associate curator. Opened in Syracuse in November and circulated to Plattsburgh in December, 1966.

*New York State Awards 1966*

A panel exhibition expressing through photographs the achievements of the eleven winners of the Award in 1966. Designed by Kathleen Haven, coordinator of graphics, Museum of Modern Art. Circulated to Buffalo, Cazenovia, Corning, Schenectady, New York City, and Syracuse.

**Pratt Graphic Art Center, Brooklyn**

*Contemporary Miniature Prints*

Seventy-five original prints in many graphic media, none of which exceed four square inches in size. Selected by Andrew Stasik, associate director. Circulated to Lowville, New York City, Niagara Falls, Rochester, and Troy.

*Contemporary Serigraphs*

Twenty-five silk screen prints by contemporary artists covering all current modes of pictorial expression. Selected and arranged by Andrew Stasik, associate director. Opened in the Bronx in December, 1966.

*Prints from Around the World*

Twenty-five original prints in a variety of media from artists of twenty-five nations. Selected by Andrew Stasik, associate director. Circulated to Binghamton, Buffalo, Canton, Cortland, Delhi, Long Island City, Lowville, Niagara Falls, Potsdam, and Troy.

Children at the  
Saint James Community  
Center in Harlem  
(which won one of the  
eleven New York State  
Awards—see page 62)  
view the Awards exhibit  
which toured the State.



*Prize Winning American Prints*

Twenty-five original prints which were the recipients of major prizes or awards in national and international competitions and exhibitions. Circulated to New York City, South Fallsburg, Suffern, and Watertown.

**Rochester Memorial Art Gallery, Rochester**

*The Making of Prints*

Two similar exhibitions designed to explore the elements of printmaking through use of prints, photographs, text, and actual tools. One exhibition is still in the stage of preparation. The exhibition presently in circulation is organized by Langdon F. Clay, assistant director, and is circulating in the Rochester area.

**Skidmore College, Saratoga**

*The Artist: Visage and Vision*

Two exhibitions which explore the contemporary art world through photographic portraits of artists, reproductions, quotations, and biographic sketches. Designed and organized by Earl Pardon and Peter Baruzzi, School of Art, Skidmore College with photographs by Marvin Lazarus. The larger version circulated to Saratoga Springs, Houghton, Watertown, Ithaca, Syracuse, Kingston, Canton, and Oneonta. The smaller version circulated through the Mid-Hudson Library System in Poughkeepsie from January until October when it appeared in North Bellmore, Long Island.

**Syracuse University, Syracuse**

*Interaction of Color*

An exploration of the color theories of Josef Albers, twentieth-century artist and teacher associated with the Bauhaus and former chairman of the Yale school of art. Circulated to Briarcliff, Buffalo, Henrietta, Jamestown, Mt. Vernon, South Fallsburgh, Westchester, and Yonkers.

*Problems in Color*

An approach to color characteristics organized and designed for the high school audience by Onofrio Charles Giordano, assistant professor of art, Syracuse University. Circulated to schools in the Albany area.

**Wadsworth Atheneum, Hartford, Connecticut**

*Serge Lifar Collection of Ballet Set and Costume Designs*

168 works resulting from the collaborations of Serge Diaghilev and the Ballet Russes with many of the major artists of the early 20th Century, (including Derain, Picasso, Matisse, Braque and Leger) on loan from the Wadsworth Atheneum in Hartford, Connecticut. Circulated to Albany, Hamilton, and Rochester.

Philip Yenawine

*Visual Arts Associate*

## Special Studies and Seminars

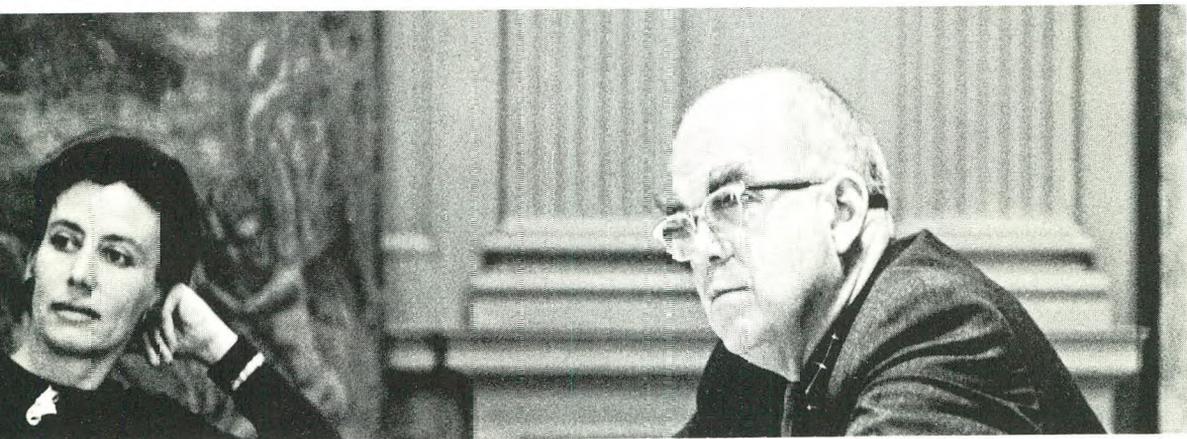
**The New York State Council on Architecture** was created by a bill introduced in the Legislature by Senator Whitney North Seymour, Jr. and Assemblyman S. William Green and signed by Governor Rockefeller in early August. The five-member Council, the first of its kind in the United States, will act to improve the design of State buildings, seek to include works of art in public buildings, and make grants to local governments to rehabilitate structures of architectural distinction.

Recommendations that prompted the establishment of the Council on Architecture were made during a three-day working conference in January, sponsored by the Council on the Arts. Thirty individuals including architects, planners, architectural historians, legislators, attorneys, and officials of preservation and landmark organizations met at Arden House in Harriman, New York, to discuss *Architecture: Legislation for its Protection and Excellence*. The purpose of the group was to seek adoption of laws which would protect distinguished architecture of the past and encourage the construction of excellent contemporary architecture.

Among the suggested recommendations were: That the Council on the Arts publish an analysis of costs involved in restoration and in comparable new construction; That the State Education Department and State University put more emphasis on architecture in the curricula of New York State schools; That the Council on the Arts act to stimulate outstanding design in all new construction by agencies of the State of New York; That legislation be encouraged to provide State aid to local governments for the preservation of public buildings, to study present real estate tax policies, to review State enabling legislation designed to protect architectural landmarks, and to establish a design board to review all construction involving State money.

**Architecture Worth Saving in Wayne County** will be published in 1967. A basic change in the focus of the survey was suggested by its author, Stephen W. Jacobs, associate professor of architecture, Cornell University. Basically a rural county, much of the aesthetic richness of Wayne County depends more on its own character and individuality than on outstanding examples of architectural styles and works by major designers. The focus of the survey has therefore shifted from architecture worth saving to design resources of a rural area and the many factors that affect and contribute to the visual environment.

The Council has authorized the first phase of a similar study in New York City's Harlem. The study will focus on design resources as a corollary of social conditions. Its emphasis will also be environmental: buildings, architectural details, and other



elements will be viewed against the total social and aesthetic backdrop of Harlem. The study will be completed in 1968.

In addition, the Council has given technical assistance to groups in Dutchess County, Columbia County, Rochester, Saratoga Springs, and Pittsford, to help them prepare their own surveys of architecture and other design elements in their communities.

### **Seminars**

The American National Theatre and Academy with assistance from the Council organized a one-week training program for administrators and managers of non-profit professional resident theaters.

The Associated Councils of the Arts (ACA) in coöperation with the Council and New York University organized a week-long seminar in administration at the Loeb Student Center of New York University. Thirty administrators from state arts councils throughout the country met to discuss the artistic, political, social, and economic problems facing state arts councils.

The Association of American Dance Companies with a grant from the Council organized a one-day seminar in New York City to discuss methods of obtaining broader financial support for dance, and the specific problems and techniques of dance management.

Barnard College and the National Dance Guild were given assistance to organize a one-day roundtable discussion on problems in critical writing, with particular emphasis on dance.

The Council invited representatives of artist managements, "organized audience" concert associations, executives of foundations and government agencies, community sponsors, and others to discuss the effect assistance from government and foundations is likely to have on commercial interests in the performing arts. This was one of a series of advisory meetings on various aspects of the arts.

The Council-sponsored Arden House Conference of architects, lawyers, city planners, legislators, and architectural historians recommended the formation of a State Council on Architecture which was subsequently passed by the 1966 Legislative Session. Pictured, far right: Barclay Jones and Assemblyman S. William Green. Bottom: Dr. Louis Clark Jones and Mrs. Patricia Earle.

## Museum Aid Program

During the last three decades, average museum attendance in the United States has increased ten-fold. Visiting art, science, and history museums has become a regular activity for most American families. Museum audiences of previous generations were limited to those who had the financial resources to obtain a college education and to support the museums which they visited. Today, museums make an effort to attract everyone; audiences range from scholars to school children. There is no common level of information and there is pressure to provide more and more information at many different levels. As a result museums have acquired a new and dominant function that establishes them as twentieth-century communications centers. Museums must deal with the past, the present, and the future. They must constantly reach out to new audiences. As they accept these functions, they are burdened by their existing financial structure, which has been based upon serving smaller, more select audiences.

Participation and encouragement should become, and are becoming, a public responsibility. The New York State Legislature initiated the first comprehensive state government support of museums in 1966. This was an historic step toward the development of greater facilities with which to meet the museum-going public's demands in both the larger urban centers and the smaller communities of the State. During the final stages of its 1966 session, the Legislature approved, at Governor Rockefeller's request as part of the State's Supplemental Budget, an appropriation of \$600,000 to be used in aid to museums throughout the State and administered by the Council on the Arts.

In a letter circulated to more than 450 art, history, and science museums, John B. Hightower welcomed proposals from these institutions and suggested three areas of support as outlined by the Council and a select group of advisors from the museum profession.

### 1. Staff Supplementation

Immediately serving what seems the area of greatest need, the dearth of adequately-trained people to fill the technical and management positions in museums, the Council is prepared to supplement staffs, based on the needs and quality of each institution's operations. In every case, the position must be one not previously within the scope of the institution's budget, and Council support is on a year-to-year basis with a limitation of three years, during which period the institution is encouraged to find means to continue the position.

### 2. Internships

Looking ahead, the Council hopes to deal with this same problem in a continuing

The State Education Department and the Council are co-sponsors of a project which brings children from outside the city to New York for a weekend which includes tours through two of three museums participating in the project: The Metropolitan Museum of Art, the Museum of Natural History, and the Museum of Modern Art (shown).



way by encouraging the establishment of internship training programs, in which graduates, graduate students, or professionals in need of further training may train by a work-study combination within the institutions' various departments and under the guidance of its directors. Two years is considered the optimum period of time for these internships.

### **3. Special Projects**

In addition to the basic problem of finding and training professional people for museum positions, every institution has specific needs, interests, and potentialities, dramatically outlined at this time by the greatly expanded public demand for their services. Special Projects, the third area of Council support, includes publications, special exhibitions and studies, artists-in-residence, and any extensions of specific services which promote greater understanding and appreciation of the arts and sciences to an increasing public.

Attention has been given, in making selections, to maintaining a balanced geographical distribution, as indicated by the following list of grants made by the Council as of December, 1966.

#### **Upstate and Eastern Long Island**

The *Albright-Knox Art Gallery* in Buffalo is offering a program of free art classes for underprivileged children in centers throughout the City.

The *Adirondack Museum*, in Blue Mountain Lake, has undertaken a comprehensive study of early Adirondack life based on researching and cataloguing the Museum's collection of wheeled vehicles.

At the *Everson Museum of Art* in Syracuse, a new curator of the collections has been added to the staff with Council support.

The *Fort Brewerton Museum* in Fort Brewerton, New York, has received a grant from the Council to run a program of art classes for both children and adults.

The *Greene County Historical Society, Inc.*, in Coxsackie, has used a Council grant to complete the processing of an important document collection, the Bronck family papers.

The *George Eastman House* in Rochester will run two training programs, one for summer fellowships at the graduate level, and a summer workshop for teachers of photography.

The *Huguenot Historical Society of New Paltz, New York, Inc.* has been able to add to its staff personnel to handle school groups visiting the house of Huguenot Street.

The *Huntington Historical Society* has received Council support for several projects,

including a summer “work and learn” program, a weekend work program for local high school students, the development of a speakers’ bureau, and the addition to the staff of a part-time librarian.

A grant to the *Jefferson County Historical Society* in Watertown is being used for a comprehensive cataloguing project.

The *Memorial Art Gallery* in Rochester has added to its staff a new registrar to organize and maintain all records while the gallery is involved in a rebuilding program.

Another staff addition is that of an associate curator at the *Nassau County Historical Museum* in East Meadow.

The *New York State Historical Association* has used a grant from the Council for fellowships to students in the History Museum Training Program at Cooperstown in conjunction with the State University College of Oneonta.

The *Ogdensburg Public Library* has been able, through Council assistance, to hire an assistant director in charge of the Remington Art Memorial, and an assistant curator.

Two permanent exhibition areas tracing the history of the Mohawk Valley will be installed at the *Oneida Historical Society’s* headquarters at Fountain Elms in Utica, with funds from the Council.

Another permanent exhibition set up at the Paleontological Research Institute in Ithaca displays local paleontological materials in murals and specimens.

The *Rensselaer County Junior Museum* in Troy has made the addition to its staff of a part-time teacher to handle its burgeoning educational program.

A Council grant to the *Roberson Memorial Center* in Binghamton has been used to support an artist-in-residence living in the community and functioning as a special member of the Museum’s staff, while having time to continue his own creative work.

Council assistance has been given to the *Schenectady Museum Association* for a large accession project, of special urgency at this time because of the Association’s imminent move to a new museum.

### **The Greater Metropolitan Area of New York City**

The *American Jewish Historical Society* has used funds from the Council to completely organize and catalogue its collections of books, manuscripts, and paintings by hiring two part-time trainees to work under the librarian already engaged in this project.

An internship training program in planetarium operations has been instituted by the



*American Museum-Hayden Planetarium* through Council support in the form of grants for the interns.

The *Brooklyn Museum* has added an architectural coordinator to its staff in connection with its major rehabilitation program, which is being supported by the City of New York.

The *Long Island Historical Society of Brooklyn* is using Council funds for the publication of materials on Long Island's heritage for distribution to schools, and for improvement of the "Childrens' History Room" program, which provides illustrated lectures to visiting school children.

The *Metropolitan Museum of Art*, in demonstrating State-wide concern for museum operations, has received a grant from the Council to establish a program of training in the museum professions for people already working in the field throughout the State who are in need of specialized or supplementary training. Other large institutions in the City will join the Metropolitan in offering this training.

At the *Museum of Modern Art*, Council funds are being used to run an internship program consisting of four interns working two years in the Museum's Departments of Architecture and Design, Photography, and the Library.

*New York Botanical Garden* in the Bronx added a full-time curator of exhibits and a cataloguer assisting in the revision of the library's cataloguing system with Council assistance.

Grants have been made to the *Shelby Cullom Davis Library and Museum of the Performing Arts* at Lincoln Center, a division of the New York City Public Library, for a catalogue of the major exhibition on opera, running through 1967, and a film on the Museum to be used in orientation for visiting school and other groups.

Council programs involving the visual arts varied from supporting a photography exhibit at the Eastman House in Rochester (top left and bottom), to financing the cleaning and restoration of building sculpture which was saved from demolition and placed in the Brooklyn Museum Sculpture Garden (top center) and co-sponsoring a Museum Visitation Program with the New York State Department of Education (top right, Alan E. Lynch of the Metropolitan Museum of Art and students from St. Johns Preparatory School in Brooklyn).

Janice Duff  
Museum Aid Associate

## Technical Assistance

The Council's Technical Assistance Program is its principal means of support for amateur organizations in the arts, local historical societies, and arts councils, as well as other groups with limited means and staff. While not offering direct financial assistance, the Council does provide expert advisory services designed to assist an organization in finding long-range solutions to chronic problems.

The range of consultative services offered has continued to keep pace with increasing demands for assistance. Our growing roster of consultants (some of whom are listed in the back of this report) includes many of the outstanding names in almost every area of the arts, from conservation to choreography, architectural history to lighting, musicology to management. The range of services is as broad as the needs of organizations.

A consultant helped a group in Rome design and light its outdoor amphitheater. Professional fund raisers advised five opera companies, three theaters, five music groups, seven dance companies, and eight arts centers. Professional dancers helped audition prospective members for ballet companies in Rochester, Buffalo, Utica, and Schenectady. Advice on organization and administration was provided to theaters, dance companies, music groups, arts councils, opera companies, libraries, and museums. A group in Tarrytown, interested in forming a professional theater company, requested the services of a consultant to determine whether an indoor swimming pool could be converted into a theater.

The Waterford Historical Society requested advice on how to receive and record material donated to it. A consultant on cataloguing and accession helped devise a system of registration and then trained selected volunteers on the proper way to implement it. Examples set by the establishment of Commissions on Natural Beauty at national and state levels have led several counties throughout the State to initiate their own locally oriented conferences on environmental beauty and visual surroundings; technical assistance has helped them to develop stimulating programs and in some cases has provided advice on the design of printed material.

The following table indicates the number and types of consultations completed from April to December 1966 for both the visual and performing arts:

General Administration and Organizational Techniques	20
Architectural Conservation	4
Architectural Survey	16
Architectural Adaptation	8
Community Relations and Promotion Techniques	14
Education and Training Programs	31
Publications	4
Criticism and Adjudication	11
General Technical Production	8
Costume Design and Fabrication	2
Direction and Set Design	3
Lighting	4
Cataloguing and Accession	2
Conservation and Identification	4
Display Techniques	15
Miscellaneous	3

The history of technical assistance has been one of the most significant features of a basic Council philosophy: to guide and assist, but not subsidize, the efforts of communities and groups in encouraging an awareness of the arts. The immediacy of putting professionals from all areas of the arts into direct contact with people at the local level has raised the standards of amateur efforts and made it possible for communities to have the best possible advice for their artistic programs.

Several projects in extended technical assistance, providing consultants for longer than the three days arbitrarily allowed under the current program, have been tried in answer to urgent needs of organizations throughout the State. As the program develops, the Council hopes it will be able to provide the services of the best consultants available on a longer term basis, to ensure healthy and stable growth of organizations in every area of the arts. A major portion of the Council's appropriation request to the 1967 Legislature will make it possible to provide sustained professional assistance to arts organizations throughout the State.

Harry Deutsch  
*Special Programs Associate*

Philip Yenawine  
*Visual Arts Associate*



## Poetry Program

Sixty-five of the country's most eminent poets, selected by an advisory panel to the Council, will begin giving readings, lectures, and seminars in colleges and communities throughout the State with financial assistance from the Council. The Poetry Program, scheduled to begin in the spring semester of this academic year, is the Council's most ambitious venture into poetry and the most far-reaching of any state arts council.

As in the touring and educational programs, the Council will provide partial support to local sponsors for readings by poets included in the program:

Leonie Adams, A. R. Ammons, John Ashbery, Paul Blackburn, Philip Booth, Robert Creeley, J. V. Cunningham, Peter Davison, Babette Deutsch, James Dickey, Alan Dugan, Peter Kane Dufault, Richard Eberhart, Irving Feldman, Edward Field, Donald Finkel, Robert Fitzgerald, Isabella Gardner, Jack Gilbert, Allen Ginsberg, Michael Goldman, Barbara Guest, Anthony Hecht, Jim Harrison, Sandra Hochman, John Hollander, Richard Howard, David Ignatow, Donald Justice, Robert Kelly, Carolyn Kizer, Kenneth Koch, Stanley Kunitz, John L'Heureux, S.J., Denise Levertov, John Logan, Marianne Moore, Stanley Moss, Gloria Oden, George Oppen, Joel Oppenheimer, Robert Pack, Raymond Patterson, Ishmael Reed, Alastair Reid, Charles Reznikoff, Adrienne Rich, Muriel Rukeyser, Ed Sanders, Anne Sexton, Harvey Shapiro, William Jay Smith, Gilbert Sorrentino, A. B. Spellman, Mark Strand, Robert Sward, May Swenson, Jean Valentine, Theodore Weiss, John Hall Wheelock, Reed Whittemore, John Wieners, Richard Wilbur, James Wright, Louis Zukofsky.

The Poetry Center of the 92nd Street YM-YWHA in New York City was asked to undertake the administration of the program because of its worldwide reputation for programs of literary distinction and because of a desire on the part of the Council to keep its own administrative requirements at a minimum—particularly in areas where highly qualified organizations already exist that can help fulfill the Council's aims. For almost thirty years the Poetry Center has tried to win greater recognition for poets and poetry. Virtually every major American poet has been featured in readings at the "Y". Many prominent poets from abroad were introduced to American audiences there. The Poetry Center, as an extension of its programs, has advertised and publicized the poets' appearances and has made tapes of every reading available to educational radio stations for broadcast throughout the Nation.

By joining forces, the Council and the Center hope to meet the demands of a wider public as well as provide additional income for the poets. Existing poetry programs

Sixty-six contemporary poets will be available to give readings throughout the State, such as this one by Marianne Moore, as part of the Council's new Poetry Program.

throughout the State can be enlarged and strengthened, and new programs can be introduced where none now exist.

Forty or fifty readings will take place during the first semester. Several have already been scheduled, and The Poetry Center has received a number of requests from communities interested in establishing poetry programs on a regular basis.

A descriptive brochure will be mailed to potential sponsors. It will be revised and may eventually be expanded to include authors, playwrights, and critics.

As Mr. Hightower remarked in his introduction to the Council's brochure, *Poetry Readings by Poets, New York State, Spring 1967*, "For years, readings by the outstanding poets of our time have taken place at The Poetry Center of the 92nd Street YM-YWHA. The noticeable contribution these readings have made to New York City, which at times seems to absorb a remarkable array of artistic activity with passive acceptance, has been considerable. To make it possible for other cities and communities throughout the State to enjoy and be stimulated by poets reciting their own poetry, the New York State Council on the Arts, in coöperation with The Poetry Center, is providing support for readings by some of the country's finest poets. The Poetry Center and the members of the Council do so with the conviction that progress in cities, communities, and colleges of our computerized century must be accompanied by the conscience and insight of contemporary artists."

The Council's new Poetry Program will make readings similar to this one by James Dickey and Sandra Hochman (backstage and on stage at the 92nd Street YMHA) available to New York State communities.

Susanna Mauser  
*Educational Program Associate*



KODAK SAFETY FILM

37



38



KODAK TRI X PAN FILM

39



40



KODAK TRI X PAN FILM

41



KODAK SAFETY FILM

42



43



KODAK SAFETY FILM

44



45



KODAK TRI X PAN FILM

46



47



KODAK TRI X PAN FILM

48



49



KODAK SAFETY FILM

50



51



KODAK SAFETY FILM

52



53



KODAK TRI X PAN FILM

54



55

## Young Artists Program

Symphony orchestras throughout New York State have been able to engage outstanding young soloists at nominal cost under the Council's Young Artists Program, administered by the American Symphony Orchestra League.

Now in its third year, the project developed from a survey of orchestra needs conducted by the League in 1963 at the Council's request. It represents a desire by both the League and the Council to increase engagements for promising young artists in the crucial early years of their professional careers.

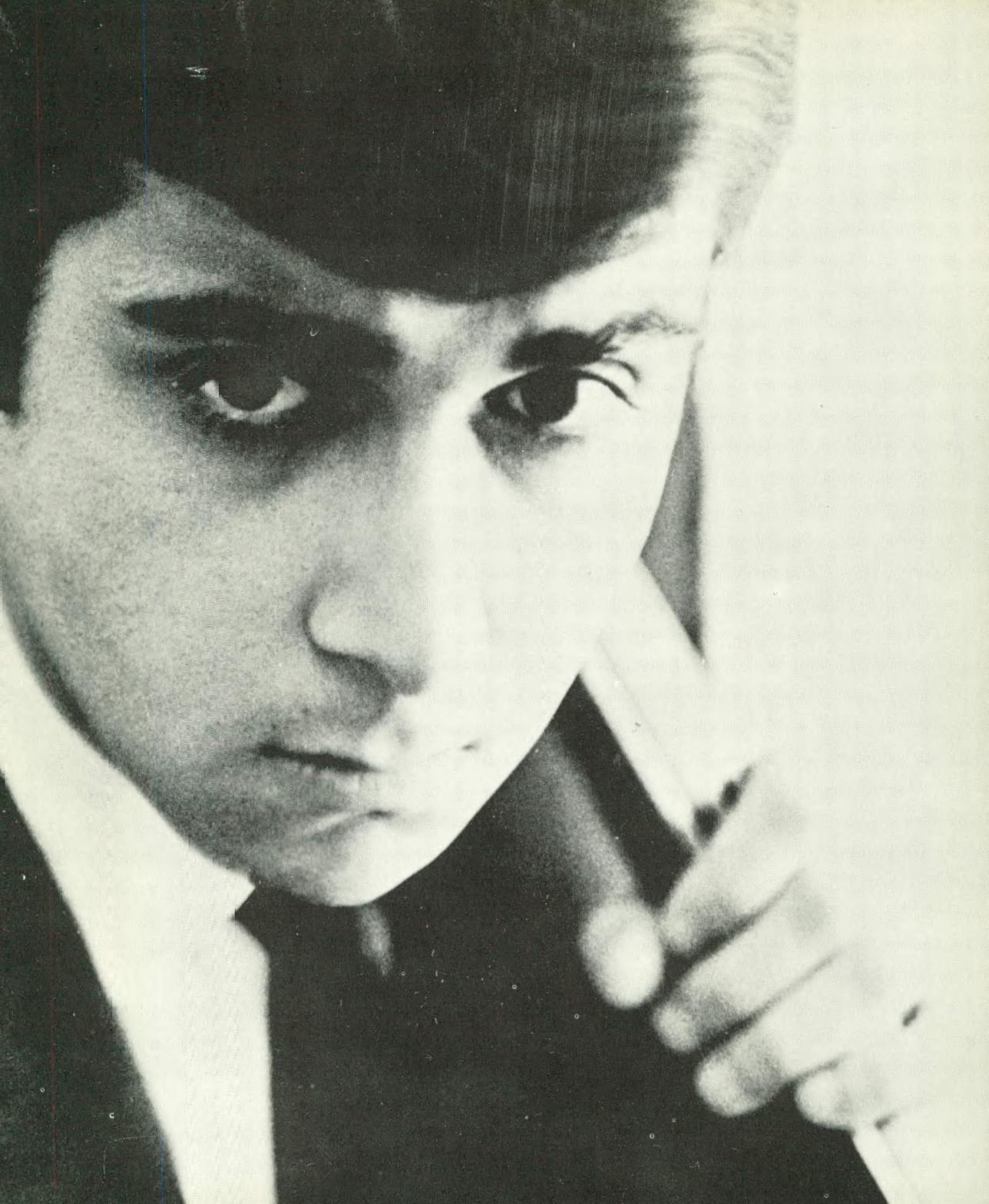
The Council program provides partial financial support to any orchestra in the State that wishes to engage soloists included in the program: cellists Jonathan Abramowitz, Gisela Depkat, Ellen Zoe Hassman, and Ko Iwasaki; violinists Christine Edinger, Krzysztof Jakowicz, Sergiu Luca, Gilda Muhlbauer, Jerome Rosen, and Donald Weilerstein; pianists Edward Auer, Nerine Barrett, Marvin Blickenstaff, Joseph Fennimore, Robert Guralnik, Ruth Laredo, Leonidas Lipovetsky, James Dick, Murray Perahia, Eugene Pridinoff, Roman Rudnytsky, Blanca Uribe, and Richard Syracuse.

Their talents have been made available by their managements—non-profit organizations devoted to promoting the careers of young concert artists: the Concert Artists Guild, the Edgar M. Leventritt Foundation, Inc., the National Federation of Music Clubs, the National Music League, and Young Concert Artists.

In announcing this year's program, the Council's Executive Director, John B. Hightower stated, "A persistently embarrassing feature of our national attitude toward the arts has been the necessity of American concert artists to acquire a reputation in Europe in order to be recognized in the United States. To help correct this attitude, the Young Artists Program of the New York State Council on the Arts, in coöperation with the American Symphony Orchestra League, will make it possible for young artists of promise to perform with orchestras throughout New York State in concerts where artistic ability is the only criterion and the element of glamour accompanying celebrated personalities is rightfully reduced to a secondary concern. By the same token, the program will provide opportunities to hear performances during the beginning of a career which New York communities can take credit and pride in helping develop."

With a renewed interest in the Young Artists Program and a more orderly procedure for handling requests from orchestras, the Council hopes that more performances will take place in 1967-1968 than in previous years.

Jonathan Abramowitz,  
one of the artists who  
will be performing with  
orchestras in New York  
State through the  
Council's Young Artists  
Program.



## **New York State Awards**

The New York State Award was established in 1966 to recognize significant contributions to the material and artistic enhancement of the State of New York. During the month of May, the first New York State Awards were presented by Governor Rockefeller to eleven recipients as part of a ceremony held in the Chapel at Union College, Schenectady. In asking the New York State Council on the Arts to recognize the lasting achievements that institutions, organizations, corporations, agencies, and individuals have made in making the State a more pleasing place to work and live, the Governor stated, "The awards are based on a philosophy that progress in a state which is big and vital and productive cannot be accompanied by blight, neglect, and an insensitive lack of conscience for either our artistic heritage or the appearance of anything to which we set our hands as enlightened people of the Twentieth Century. Indeed, I am convinced that the very size, complexity, and vitality of New York State equip us, more than most, to meet the challenge of matching productivity with grace, of preserving diversity while achieving distinction. Too often, we have seen the best of our past destroyed only to have it replaced with something that reflects a total disregard of the contribution we can make to the lasting beauty of our cities and open spaces."

Each of the recipients was presented with a banner, designed and executed by Norman LaLiberte, as a lasting symbol of the 1966 award. Governor Rockefeller expressed the gratitude of the entire State to each of the award winners and remarked that they had "helped us realize the value of what has gone before, and the wonders of man's capacity to improve the times in which we live."

The New York State Award, 1966, was given to:

### **The Stockade Association, Schenectady**

For its continuing concern for the restoration and conservation of the Schenectady Stockade section, one of New York State's most architecturally and historically valuable areas.

*City of scientists and engineers, today's canallers, Schenectady has yet retained awareness of its high Dutch gables and colonial doors. The modern massacre of heedless decline or thoughtless destruction will not prevail against this new Stockade.*

### **The Buffalo Festival of the Arts Today**

For introducing Buffalo to the best sights and sounds of the highly contemporary in all the arts.

*For its Festival, Buffalo chose to pursue the far out rather than court the near, to risk the bold instead of resting on the safe. Buffalo's response has*

*shown that art is also for enjoyment, and “contemporary” no synonym for loss of roots or quality.*

### **The City of Binghamton**

For establishing a municipal ordinance creating the pioneering Binghamton Commission on Architecture and Urban Design, which has become a model for other communities to follow.

*To favor urban good design and preservation is municipal good practice; to build it into law is better still, if rare. Binghamton’s ordinance and new commission can light the way—and better the future as well as conserve the past.*

### **St. James Community Center, New York**

For outstanding dedication and accomplishment in developing the artistic talents of children in Harlem.

*Open to the young of every creed and race, this church center in central Harlem, led by the magnificent artist who is herself the pastor’s wife, has served to find, to recognize, to nourish, and to guide that most precious of all community resources: the gifted child.*

### **The Syracuse Savings Bank**

For exemplary conservation of one of the most prominent architectural landmarks in upstate New York.

*With the courage of its youth, Syracuse in the ’seventies chose a local architect for its then tallest, even today most imaginative, structure. With the wisdom of maturity, and continuing historical concern, Syracuse has saved this monument to a taste more passionate than we now can offer, more admirable than we may be ready to admit.*

### **The New York State Racing Association**

(Agency: Batten, Barton, Durstine & Osborn, Inc.)

For the promotion of thoroughbred horse racing at Aqueduct Race Course through unusually well-designed posters and advertisements.

*Leading the field, a good bet at whatever the odds, the Big A has overcome all handicaps to make a name for racing in the realm of graphic arts. It has truly improved the breed in poster policy and design.*

### **Citizens Advisory Committee for the Town and Village of Cazenovia**

For the interest and concern in protecting, restoring, and conserving the architectural character and charm of a distinctive New York community.

*Around its lake have congregated fine houses from every style—colonial and Dutch, Federal, Greek revival, Gothic, Italianate, American rococo, and Victorian. Each has given Cazenovia a portion of its character and charm;*



P. E. MULLIGAN

CAZENOVIA PHARMACY

*to each Cazenovia now extends acknowledgement and protection by its public praise.*

### **New York Shakespeare Festival, New York**

In recognition of the outstanding achievement of saving the Astor Library, one of New York City's most distinguished landmarks, and the continuing contribution of providing Shakespeare to audiences throughout the City of New York.

*In the landmark Astor Library, made newly available by law, the New York Shakespeare Festival has discovered and preserved its home. Offered to all by the festival's free plays, the first poet of our language finds a home in numberless new hearts. "We thank you all for this great favor done, in entertainment..." 2 Henry IV*

### **Corning Community College**

(Architects: Warner, Burns, Toan, & Lunde)

For the lasting vision of a beautiful architectural design for a college campus of the State University of New York.

*The quadrangle of collegiate buildings forms around the contours of a hill above the river—lessons to all comers in practicality and elegance. Where only bare grass grew, students amble with their books and dreams: where none was before, Corning has a model of the academic enterprise.*

### **The Judson Memorial Church, New York**

For its significant and courageous encouragement of the contemporary and experimental in dance, music, drama, poetry, and film.

*With the slenderest resources, Washington Square's only church, ever bold, extended its mission to the avant garde of all the arts, and made itself a focal point of everything original and vigorous in a neighborhood of age-old reputation for the new.*

### **Mrs. Albert D. Lasker**

For her varied and singularly outstanding contributions to make New York more pleasing and more beautiful.

*In a city bare of urban furniture she has scattered carpets of color and freshness. In an era of organized benevolence she has shown what single generosity can do. In all seasons she has paved Park Avenue with spring-time.*

The Citizens Advisory Council for the Town and Village of Cazenovia won a New York State Award for "protecting, restoring, and conserving" the architectural character of a New York Community. (See page 63.)



## Executive Director's Statement

The arts represent status, and status is now big business. Yet our "affluent society" is evidently taking the arts and beauty more seriously than that. In New York State this year the manifestations became apparent in the formation of the Commission on Natural Beauty, the New York State Historic Trust, the Hudson River Valley Commission, the Council on Architecture, and the opening of the Saratoga Performing Arts Center. Governor Rockefeller appointed Regent Edward M. M. Warburg Special Assistant to the Governor on Cultural Affairs, the first such government position at the state level. The State, representing the people, reaffirmed its awareness that the arts are essential to the pursuit of happiness.

The first New York State Awards recognizing outstanding artistic and architectural contributions to the State were selected by the State Arts Council and presented by Governor Rockefeller in May. *Esquire* and *Holiday* magazines decided to give awards for similar accomplishments. The New York Board of Trade sponsored its *Business and the Arts* awards for the second year and plans to continue them annually. With seeming suddenness, architectural and natural beauty, the arts, landmark preservation, and the problem of urban as well as roadside blight became captivating concerns for an unusual variety of individuals. It was as if businessmen, politicians, educators, municipal officials, administrators, and editors had all at once received the same identical transmission: "the arts and beauty are 'in'."

No one factor illuminates all the reasons behind the country's slowly formalizing national acceptance of the arts. One elemental concern was suggested by the reaction to a commencement address given by Daniel P. Moynihan, former under-secretary of Labor and now director of the Harvard-M.I.T. Center for Urban Affairs. The address was given at Seton Hill, a small Catholic girls' college in Western Pennsylvania, on a hot day last June. In pointing out the "crisis of intellect" that has arisen in the modern Catholic Church without any apparent awareness on the part of the Church, Mr. Moynihan said, "A Church that does not meet the aesthetic and intellectual expectations of its people will lose their confidence, and thereafter their allegiance just as surely as one that cannot bring them to comprehend and accept its position on doctrine.

"It is a profound failure of understanding, and one perhaps characteristic of Americans, not to see that the issue of aesthetic standards, for example, involves the question of truth just as much as do doctrinal issues. The searing, vibrant beauty of the artifacts, and music, and architecture of the Church in the great ages were not an adornment of faith, they were the mark of faith. Banality attests the absence of grace...

Four recipients of the New York State Award 1966: top, left to right: Corning Community College; Mrs. Albert D. Lasker (pictured are flowers on Park Avenue, New York City, contributed by Mrs. Lasker); Stockade Association, Schenectady. Bottom: Dancers performing at Judson Memorial Church.

“The experience of worship in the modern Church must be aesthetically and intellectually convincing or it will lack integrity, and thereby fail as a religious experience.” The reaction to the address was overwhelming and spontaneous. The members of the 1966 class of Seton Hill College rose in their places, stamped their feet, and applauded in approval. Mr. Moynihan had articulated a concern which was deeply felt and immediately recognizable.

The same point that he made so forcefully about the modern Catholic Church is just as true about academic institutions, business corporations, foundations, all levels of government—federal, state, and municipal—and those organizations that consider themselves citadels of the arts. If a community permits banality to engulf its main street, its shopping centers, its public squares—if a state fails to recognize its responsibility for the arts and permits unthinking, monolithic agencies to destroy its architectural past and construct bureaucratic bunkers—it will lack integrity and fail in the task its citizens have granted it. If colleges and universities miss the opportunity to construct exciting, beautiful buildings for their students to experience, as well as learn in, they will lack integrity, and fail in their responsibility as institutions of higher learning. The same is true for business. The corporations which insist on putting up the same dreary, monotonous motels that mar our highways from one end of the nation to the other have managed to deface the distinctive characteristics of communities throughout the country more than any other single form of commercial construction. Unimaginative urban redevelopment has been just as bad. Public Housing in the City of New York has obliterated the character of entire communities and, with them, chances for individual identity. Citizens have a right to complain, and they now know it.

Recognition of the basic principle of “the individual’s right to freedom from visual [and environmental] assault” has contributed significantly to the developments in New York State and elsewhere during the past year. It is not yet enough.

In Mechanicville, an historic cobblestone building was destroyed by the Methodist Church despite the protests of the townspeople. In Schenectady, an irreplaceable 1859 building in the Stockade section was destroyed by the fashionable Mohawk Club. Both buildings were demolished to make room for additional parking space. Destruction of existing architectural beauty is not the only aesthetic plague. Lake George is the nation’s classic example of a community once serenely, scenically beautiful which has been glutted by the rampant visual abuse of tourist-trap attention-getters. The chronicle is long and discouraging.

This persistent discouragement has gone on for so long that formal mechanisms, agencies, and boards are being established to make aesthetic choices rather than leave them to chance and individual taste. Evidence around us proves a system

The visual character of a rural county in upstate New York (Wayne County) is the subject of the Council’s next publication in its Architecture Worth Saving series.



without established public institutions to create artistic awareness has not worked. As a result, even more public and private institutions which share a concern for the arts will proliferate during the next several years.

The Council will become, to an increasing degree, the agency of State government whose principal and sole concern is the arts. As such, it will act as "honest broker" between the audience and the artist on the one hand and the government agency and institution on the other. The concerns may vary from arranging performing arts residencies at colleges and universities to clarifying the legal and bureaucratic harrassments over artists' housing. Hopefully, the Council will maintain its ability to be innovative and to pursue the experimental, the untried, unheard, and unseen. For projects which prove effective, (educational presentations and visits to New York City museums by upstate school children, for example) the Council will investigate possibilities of having another agency of the State, such as the Education Department, assume the on-going responsibility for these programs which fall more properly in the area of general, continuing education.

A constant concern with the artistically contemporary will be part, though by no means all, of the Council's programming. The reason is based partially on prediction and partially on the acceptance of responsibility. The responsibility is to the artist, who works, performs, and lives in New York. Unless an atmosphere is developed in which he can create and perform with ease and freedom, the State may lose his talents and thereby one of its most vital, conscientious, and lasting resources. The prediction is based on the growth of computer and electronic technology which, as the painter Matta puts it, is the "palette" of the future. Within the scope of this technological "palette" is the evolution of the members of the audience not only as observers of the performance but as participants in the creative process itself. The "happening" is probably the best known, still unsophisticated, example of this trend. Evidences of the trend will not be isolated to performances, or performances as we now know them. A great deal will be concerned with bringing about a visual awareness of our surroundings. The prospects are fascinating, unknown, limitless. They may help man understand in immediately human terms the capacities of our industrialized, electronic society.

John B. Hightower  
*Executive Director*

## Advisors and Consultants

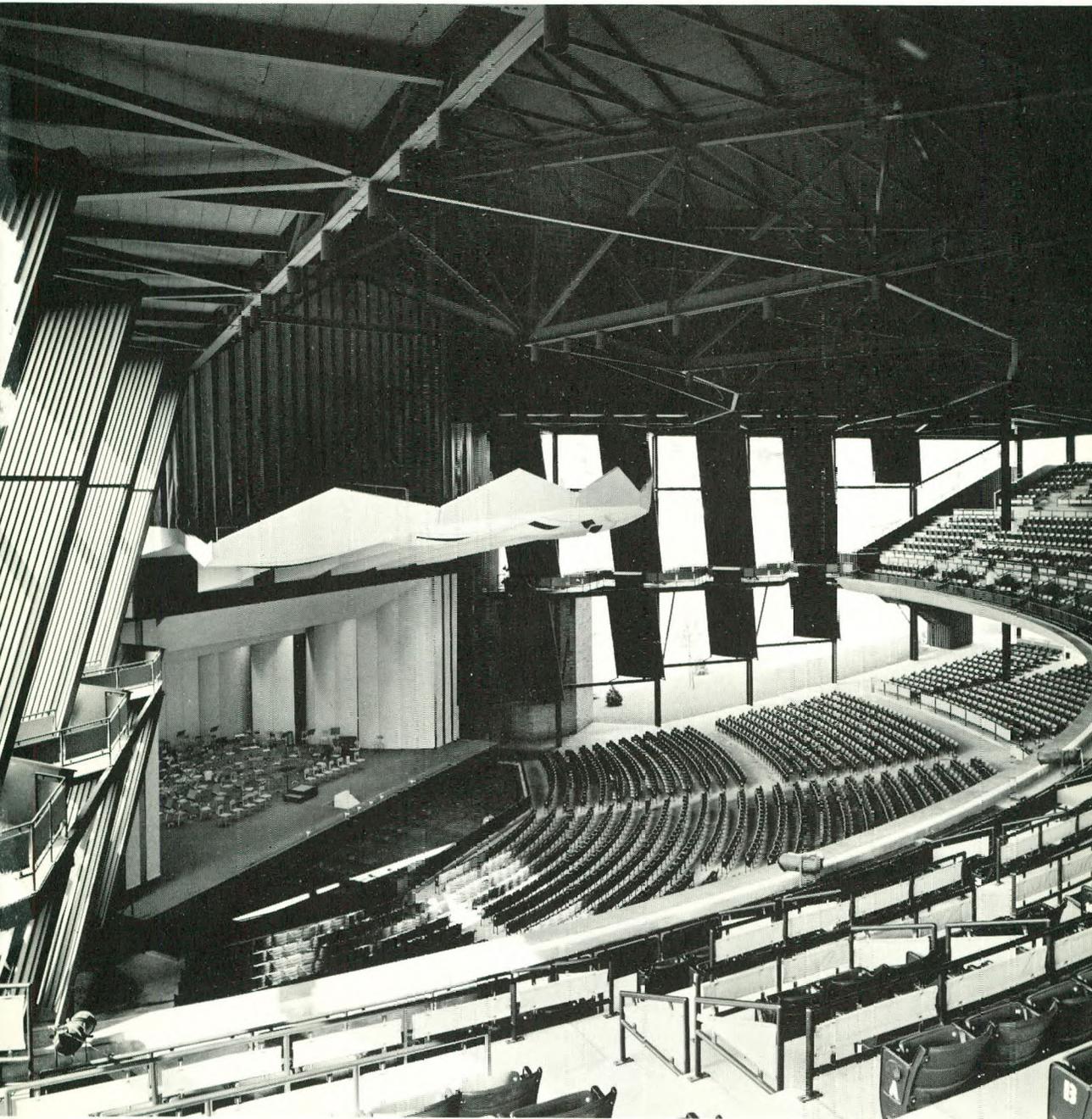
In implementing its programs and helping to define its directions, the Council has leaned heavily on the advice and counsel of acknowledged experts in many fields of the arts.

The advisors and consultants listed here are some of the experts who, during the past year, have responded to the needs of organizations throughout the state with an enthusiasm and professionalism for which the Council and the organizations are greatly indebted. In the coming years the Council will call on the talents and abilities of these individuals and others like them for continued assistance in promoting excellence and expansion of the arts throughout New York State.

Bret Adams • W. Howard Adams • Mrs. George Ainslie • Margareta Akermark  
Kenneth Allen • Hollis Alpert • Mario Amaya • Donna K. Anderson • Robert M.  
Anderson • Bert Andrews • Harold Arberg • Brooks Atkinson • F. C. St. Aubyn  
Norma Auzin • Hedy Backlin-Landman • George Balanchine • William Ball • Ann  
Barak • Julien Barber • Leonard Barkin • Herbert Barrett • Irma Bartenieff • Fred  
Bartle • Peter Baruzzi • Stephan Bauer-Mengelberg • Spofford Beadle • Alice B.  
Beer • Yemema Bengal • Isadora Bennett • Robert Benson • Murray Bernthal • Henry  
Bessire • Esther Bialo • Stephen Bird • Peter Blake • Julius Bloom • John Blum  
David Bogdanoff • John Booth • Charles Bowden • Barbara Bradley • D. David  
Brandon • Mireille K. Briane • Oleg Briansky • Rita Broder • James Browning • John  
Brownlee • Helen Duprey Bullock • Thomas S. Buechner • Ralph Burgard • Alan  
Burnham • Henry Butler • John Cage • Mary Canberg • Carl Carmer • Dominick  
Cascio • R. Philip Chamberlain • William Chanson • Schuyler Chapin • Lucia Chase  
Judith Crist • Vincent Clarkin • William Cochrane • Eugene Coghill • Patricia Collins  
Arthur Conescu • Raymond Cook • Janet MacFarlane Cooley • Steven A. Coons  
Jane Costello • Janson Cox • Charles L. Crangle • Robert Creeley • Evelyn Crochet  
John M. Culkin, S.J. • Merce Cunningham • Donald Curran • Ruth Currier • James  
Curtin • Peter Cusick • Jean Dalrymple • Eleanor D'Antuono • Martha Davies • Harlow  
Dean • James E. Dean • Edwin Denby • Henry Diamond • Martin Dibner • Thea  
Dispeker • Alice Dockstader • Frederick J. Dockstader • Paul Doktor • Daniel Domb  
Richard Duffalo • Walter S. Dunn • Edward H. Dwight • Leonard B. Dworsky • James  
E. Dwyer • Mary Ellen Earl • Patricia Earle • Donald Eddy • Joseph Eger • Marcella

Eisenberg • Geraldine Elmer • Roger Englander • Donald Engle • Randall Enos  
 Alexander Ewing • Maskell Ewing • Kingsley C. Fairbridge • Pauline Feingold  
 George Finckel • St. Julian Fishburne • Isabelle Fisher • Jules Fisher • William R.  
 Fisher • James Martson Fitch • Patricia Fitzgerald • Bernd Foerster • Leon Fokine  
 Lukas Foss • Rudy Franchi • Barbara Franco • Ira Friedlander • Charles Froom  
 Herbert S. Gardner • R. Niell Gardner • Sally W. Gardner • Georgina Geddis • Emily  
 Genauer • O. Charles Giordano • Michael J. Gladstone • Jacob Glick • Joseph  
 Golden • Robert Goldwater • Mary Gordon • Paul Gottlieb • Murray Goulde • Thomas  
 Grabien • Jane des Grange • S. William Green • Lewis S. Greenleaf III • Els Grelinger  
 Mrs. Stephen Grob • Henry Guettel • Jean Guest • Per Guldbeck • Alan Gussow  
 Edward P. Hamilton • Marie Hamilton • Rita Hammond • R. Philip Hanes, Jr. • Nancy  
 Hanks • Hugh Hardy • David Hare • Rene d'Harnoncourt • Jay Harrison • Lou S. Hart  
 Ronald Hartman • Kathleen Haven • Robert S. Herman • William Herman • Carl K.  
 Hersey • Paul Hersh • Louis Hetler • Ralph Hetzel • Peyton Hibbitt • Martha Hill  
 Stuart Hodes • Jay K. Hoffman • Harlan Holladay • Donald Hoopes • Daniel M. C.  
 Hopping • Helen Hosmer • Robin Howard • Paul Huey • Allen Hughes • Sterling  
 Hunkins • Robert Bruce Inverarity • George M. Irwin • Hoyt L. Irwin • Barry Jackson  
 Esther Jackson • Alan Jacobs • Steven W. Jacobs • Charlotte Johnson • Harriet  
 Johnson • Una Johnson • Florence Jonas • Barclay G. Jones • Emily Jones • Pauline  
 Kael • Nina Kaiden • Benjamin Kalmenson • Younghill Kang • Melvin Kaplan  
 Maurice Kaplow • John Kardoss • Stanley Kauffmann • Caroline Keck • Sheldon Keck  
 Bryon Kelley • Burnham Kelly • John D. Kendall • John B. Kennedy • Walter Kerr  
 James K. Kettlewell • Mrs. Stuart Z. Krinsley • Richard Kirschner • Edward F. Knowles  
 Klaus Kolmar • Louis Krasner • Katharine Kuh • Mary Ann Larkin • Marvin P. Lazarus  
 Richard Leach • Sherman Lee • W. Colston Leigh • Ronald Leonard • Leo Lerman  
 Omar K. Lerman • R. D. LeSage • Emory Lewis • Gerald Levine • Victor Liguori • Jose  
 Limon • Seymour Lipton • Lewis Lloyd • Norman Lloyd • Sidney Lumet • Milton Lyon  
 Robert Macbeth • John H. MacFadyen • Margaretta Maganini • Samuel S. A.  
 Mogavero • Patricia A. Maka • David Mallery • Paul Malo • Robert L. Mann • Charles  
 C. Mark • Marcia B. Marks • Peter Marsh • Homer Martin • Keith Martin • Virginia  
 Martin • Leonide Massine • Michael Maule • Jerome Max • Arthur Mayer • Christa  
 Mayer • Donald McCall • William McCleery • Charles B. McCraw • Craig McHenry

The amphitheater at  
 Saratoga Performing  
 Arts Center where the  
 New York City Ballet  
 and Philadelphia  
 Orchestra each played  
 three Council-  
 sponsored matinees to  
 a total of 27,745  
 students, teachers,  
 school supervisors,  
 and administrators.



Donald McKayle • Harley J. McKee • Neil McKenzie • Richard B. K. McLanathan  
Sally McLean • Rod McManigal • Peter Mennin • Herbert Migdoll • Ralph Miller  
Arthur Mitchell • Donald Mochon • Lillian Moore • Carol Morse • Alice Moshier  
Martin S. Moskof • James A. Murphy • Norman Nadel • Beaumont Newhall • Daniel  
Newman • Alwin Nikolais • Donald E. Nichols • Takako Nishizaki • A. Michael Noll  
Tamara Northern • Joel O'Brian • David O'Brien • Donald Oenslager • James A. Oliver  
Mrs. Julian Olney • Joel Oppenheimer • William Owens • Earl B. Pardon • George  
Parsons • Edward W. Pattison • Judith Pearlman • I. M. Pei • Orna Pernell • Paul  
Perrot • Sven Peterson • Delmar Pettys • John L. Phillips • John Pierpont • Carol  
Plantamura • David Plowden • Harold Powers • Robert Prince • Harris K. Prior • Henry  
Putsch • Alexi Ramov • Frederick J. Rath • Norman S. Redmon • Robert Reimann  
Alvin Reiss • Dorothy W. Reister • Joel Reuben • Sanford H. Reuning • Lucille Rhodes  
Norman Rice • Alan Rich • Michael Ries • Edward M. Risse • William Ritman • Paul  
D. Robson • Marilyn Rogers • \*James Rorimer • Seymour Rosen • Bernard  
Rosenberg • Philip Rosenberg • Nancy Santiago • Allen Sapp • Andrew Sarris  
Carmen Savoca • Charles G. Schaffner • Dore Schary • Leon F. Schenker • Thomas  
Scherman • Alan Schneider • Herman Schnurr • Mark Schubart • Gunther Schuller  
John R. Searles, Jr. • Ramon Segarra • Susan Seidman • Rose L. Senehi • Whitney  
North Seymour, Jr. • Corlis J. Sharp • Harold Shaw • David Shields • Frances Simches  
Norman Singer • William J. Sloan • Alice Smiley • Carleton Sprague Smith • Carol M.  
Smith • Donald S. Smith • Gordon M. Smith • Harvey K. Smith • Martha Moore Smith  
Oliver Smith • Benson Snyder • Carleton Snyder • Sheldon Soffer • Anna Sokolow  
Hans Sondheimer • Hugh Southern • Louise Soverns • Frank O. Spinney • Andrew  
Stasik • Theodoros Stamos • William Starr • Janos Starker • William C. Steere • Stuart  
W. Stein • Frederick Steinway • David C. Stewart • Milo Stewart • Nathan Stolor  
Franz Stone • Max W. Sullivan • Simone Swan • Donald Sweeney • Joseph Tapscott  
Jerry Tallmer • Jerry Taylor • Mildred Taylor • Millard Taylor • Paul Taylor • LeMar  
Terry • Walter Terry • Walter Tevis • Minor Wine Thomas • Frank B. Thompson  
Albert Tipton • Robert L. B. Tobin • Lester Trimble • Joseph Trovato • David Tudor  
Robert Tuggle • Barry Tuttle • James Tuttle • Margaret Twyman • Jane Umanoff  
Everard M. Upjohn • Stanley VanDerBeek • James Grote Vanderpool • Daniel  
Vandersall • Lucy A. Venable • Donald Vlack • Amos Vogel • Thomas Voter • Susan

Popkin Wadsworth • Moira Walsh • Edward M. M. Warburg • James Waring • Donald Waterman • James Watters • Ann Waugh • Donald Webster, Jr. • Robert G. Wheeler P. Franklin White • Michael Whiteman • Patricia Wilde • Ruth Wilkins • Galen Williams Graham Williams • Thomas Williams • Peter Wingate • Ralph Winkler • Mrs. Oliver Winston • Ronald Woodland • John Workman • Campbell Wyly • Salomon Yakim • William Young • Alexander Yow • Gerald Zampino • Frederick Zimmerman Jesse Zuser

\*Deceased



Bigger-than-life-sized puppets were made and animated by Manhattan children in a Puppet Theatre program sponsored by The Council on Parks and Playgrounds which received Technical Assistance from The State Council.

**New York State Council on the Arts**  
**Comparative Statement of Receipts and Disbursements of Funds**  
**Three Year Period Ended March 31, 1967**

	Year ended March 31		
	1965	1966	1967
<b>FUNDS RECEIVED</b>			
New York State			
State Purposes Fund	\$562,335	\$765,895	\$ 904,477
Local Assistance Fund			600,000
Sub Total			1,504,477
Other Sources (Note 1)		6,000 <sup>1</sup>	
U.S. Government			50,000
<b>TOTAL FUNDS RECEIVED</b>	<b>\$562,335</b>	<b>\$771,895</b>	<b>\$1,554,477</b>
<b>FUNDS DISBURSED</b>			
Personal Service			
Staff	\$ 55,495	\$ 67,550	\$ 76,344
Temporary Help	13,180	24,254	27,650
Maintenance and Operation	24,485	48,620	56,950
Programs			
Technical Assistance	47,700	76,295	89,728
Touring Performing Arts	153,300	178,300	186,545
Film Program			40,000
Visual Arts	96,850	127,890	72,560
Educational Presentations		50,000	75,000
Special Projects (Note 2)	112,175	146,986	229,350 <sup>2</sup>
Special Studies	38,450	32,000	65,900
Museum Aid			600,000
Other Services			
Conferences, Panel Meetings, Annual Report, Publications	15,700	20,000	34,450
<b>TOTAL FUNDS DISBURSED</b>	<b>\$562,335</b>	<b>\$771,895</b>	<b>\$1,554,477</b>

NOTES:

Note 1—\$4,000 from the William C. Whitney Foundation.

\$2,000 total from International Business Machines Corp.; Dutchess Co. Bank & Trust; Farmers-Matteawan National Bank; Marine Midland National Bank of Southeastern New York; Central Hudson Gas & Electric Corp.; State University of New York at New Paltz.

Note 2—Includes Poetry and Young Artists program.

In 1960 the Council on the Arts was created as a temporary commission with a study grant of \$50,000 from the New York State Legislature in order to "make recommendations concerning appropriate methods to encourage participation in and appreciation of the Arts." The study showed that in the following year, 1961, an appropriation of \$450,000 would be the minimum amount with which to launch the programs envisioned. At that time the Council inaugurated its performing arts touring program by working with a limited number of performing organizations and sending them on specially arranged tours of the State. A program of traveling visual arts exhibitions was set up; programs of architectural surveys, special and educational projects, and special studies were added. During 1962, a budget of \$560,250 was allocated to the Council as its programs expanded and demands for the Council's services increased throughout the State. Budgets of 1963-64 and 1964-65 were \$534,219 and \$562,355, respectively. In 1964 the Council changed the emphasis of its performing arts touring program by expanding the number of attractions available and greatly enlarging the number of performances given throughout the State.



## Council Legislation

On May 13, 1965, Governor Rockefeller signed the bill establishing the Council on the Arts as a permanent agency of the State of New York. Its legislative prose is unusual, and its concept "to encourage the practice and enjoyment of the arts" is unprecedented in this country.

The Act in its entirety is included here for the benefit of all who read this report. Other states may find it useful as a guide for developing similar legislation.

### LAWS OF NEW YORK.—By Authority

#### CHAPTER 181

AN ACT to amend the executive law, in relation to the creation and operation of a council on the arts within the executive department and to transfer the powers and duties of the temporary state commission known as the New York state council on the arts to the council on the arts in the executive department

Became a law May 13, 1965, with the approval of the Governor. Passed by a majority vote, three-fifths being present

*The People of the State of New York, represented in Senate and Assembly, do enact as follows:*

Section 1. The executive law is hereby amended by inserting therein a new article, to be article 19-I, to read as follows:

#### ARTICLE 19-I

##### COUNCIL ON THE ARTS

*Section 526. Legislative findings and declaration of policy.*

*527. Council on the arts.*

*528. General powers and duties of council.*

*529. Assistance of other agencies.*

*§ 526. Legislative findings and declaration of policy. It is hereby found that many of our citizens lack the opportunity to view, enjoy or participate in living theatrical performances, musical concerts, operas, dance and ballet recitals, art exhibits, examples of fine architecture, and the performing and fine arts generally. It is hereby further found that, with increasing leisure time, the practice and enjoyment of the arts are of increasing importance and that the general welfare of the people of the state will be promoted by giving further recognition to the arts as a vital aspect of our culture and heritage and as a valued means of expanding the scope of our educational programs.*

*It is hereby declared to be the policy of the state to join with private patrons and with institutions and professional organizations concerned with the arts to insure that the role of the arts in the life of our communities will continue to grow and will play an ever more significant part in the welfare and educational*

Governor and Mrs. Nelson A. Rockefeller with Eugene Ormandy after the first evening performance of the Philadelphia Orchestra at the Saratoga Performing Arts Center. The Orchestra played three student matinees with Council support.

experience of our citizens and in maintaining the paramount position of this state in the nation and in the world as a cultural center.

It is further declared that all activities undertaken by the state in carrying out this policy shall be directed toward encouraging and assisting rather than in any ways limiting the freedom of artistic expression that is essential for the well-being of the arts.

§ 527. Council on the arts. 1. There is hereby created in the executive department a council on the arts. The council shall consist of fifteen members, broadly representative of all fields of the performing and fine arts, to be appointed by the governor, with the advice and consent of the senate, from among private citizens who are widely known for their professional competence and experience in connection with the performing and fine arts. In making such appointments, due consideration shall be given to the recommendations made by representative civic, educational and professional associations and groups, concerned with or engaged in the production or presentation of the performing and fine arts generally.

2. The term of office of each member of the council shall be five years, provided, however, that the initial members shall be those persons who are members of the temporary state commission known as the New York state council on the arts, and the terms of such initial members shall expire in accordance with their appointments to such temporary state commission. Vacancies in the council occurring otherwise than by expiration of term, shall be filled for the unexpired term in the same manner as original appointments. The governor shall designate a chairman and a vice-chairman from the members of the council, to serve as such at the pleasure of the governor. The chairman shall be the chief executive officer of the council.

3. The chairman shall receive compensation fixed by the governor and shall be reimbursed for all expenses actually and necessarily incurred by him in the performance of his duties hereunder, within the amount made available by appropriation therefor. The other members of the council shall receive no compensation for their services, but shall be reimbursed for all expenses actually and necessarily incurred by them in the performance of their duties hereunder within the amount made available by appropriation therefor.

4. The chairman may appoint such officers, experts and other employees as he may deem necessary, prescribe their duties, fix their compensation and provide for reimbursement of their expenses within amounts available therefor by appropriation.

§ 528. General powers and duties of council. The council shall have the following powers and duties:

1. To stimulate and encourage throughout the state the study and presentation of the performing and fine arts and public interest and participation therein;

2. To make such surveys as may be deemed advisable of public and private institutions engaged within the state in artistic and cultural activities, including but not limited to, music, theatre, dance, painting, sculpture, architecture, and allied arts and crafts, and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts to meet the legitimate needs and aspirations of persons in all parts of the state;

3. To take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of our state and to expand the state's cultural resources;

4. To hold public or private hearings;

5. To enter into contracts, within the amount available by appropriation therefor, with individuals, organizations and institutions for services furthering the educational objectives of the council's programs;

6. To enter into contracts, within the amounts available by appropriation

therefor, with local and regional associations for cooperative endeavors furthering the educational objectives of the council's programs;

7. To accept gifts, contributions and bequests of unrestricted funds from individuals, foundations, corporations and other organizations or institutions for the purpose of furthering the educational objectives of the council's programs;

8. To make and sign any agreements and to do and to perform any acts that may be necessary, desirable or proper to carry out the purposes of this act.

§ 529. Assistance of other agencies. To effectuate the purposes of this article, the council on the arts may request from any department, board, bureau, commission or other agency of the state, and the same are authorized to provide, such assistance, services and data as will enable the council properly to carry out its powers and duties hereunder.

§ 2. Transfer of functions. All of the functions and powers possessed by and all the obligations and duties of the temporary state commission known as the New York state council on the arts, created by chapter three hundred thirteen of the laws of nineteen hundred sixty, entitled "An act creating a temporary state commission, to be known as the New York state council on the arts, to make a comprehensive survey of the state's cultural resources and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts, and making an appropriation for the expenses of such commission," as amended by chapters two hundred thirty and three hundred forty-four of the laws of nineteen hundred sixty-two, are hereby transferred and assigned to, assumed by and devolved upon the council on the arts in the executive department.

§ 3. Transfer of officers and employees. Upon the transfer of functions to such council on the arts pursuant to this act, provisions shall be made for the transfer to such council of such officers and employees of such temporary state commission who are engaged in carrying out such functions as the chairman of such council on the arts may deem necessary for the exercise of the functions herein transferred to such council. Officers and employees so transferred shall be transferred without further examination or qualification and shall retain their respective civil service classifications and status. For the purpose of determining the employees holding permanent appointments in competitive class positions to be transferred, such employees shall be selected within each class of positions in the order of their original appointment, with due regard to the right of preference in retention of disabled and nondisabled veterans. Any such employee who, at the time of such transfer, has a temporary or provisional appointment shall be transferred subject to the same right of removal, examination or termination as though such transfer had not been made. Employees holding permanent appointments in competitive class positions who are not transferred pursuant to this section shall have their names entered upon an appropriate preferred list for reinstatement pursuant to the civil service law.

§ 4. Transfer of appropriations heretofore made. All appropriations or reappropriations heretofore made to such temporary state commission or segregated pursuant to law, to the extent of remaining unexpended or unencumbered balances thereof, whether allocated or unallocated and whether obligated or unobligated, are hereby transferred to and made available for use and expenditure by such council on the arts for the same purposes for which originally appropriated or reappropriated and shall be payable on vouchers certified or approved by the chairman of such council on the arts on audit and warrant of the comptroller. Payments for liabilities for expenses of personal service, maintenance and operation heretofore incurred by such temporary state commission, and for liabilities incurred and to be incurred in completing its affairs, shall also be made on vouchers or certificates approved by the chairman of such council on the arts on audit and warrant of the comptroller.

§ 5. Transfer of records. The chairman of such temporary state commission shall deliver to the chairman of such council on the arts all books, papers, records and property of such temporary state commission.

§ 6. Continuity of authority. Such council on the arts shall be deemed and held to constitute the continuation of such temporary state commission, and not a different agency or authority.

§ 7. Continuance of rules and regulations. All rules, regulations, acts, determinations and decisions of such temporary state commission, in force at the time of such transfer, assignment, assumption or devolution shall continue in force and effect as rules, regulations, acts, determinations and decisions of such council on the arts until duly modified or abrogated by such council on the arts.

§ 8. Continuity of proceedings. Any proceeding or other business or matter undertaken or commenced by or before such temporary state commission, and pending on the effective date of this act may be conducted and completed by such council on the arts in the same manner and under the same terms and conditions and with the same effect as if conducted and completed by such temporary state commission.

§ 9. Terms occurring in laws, contracts and other documents. Whenever such temporary commission or the chairman of such temporary state commission is referred to or designated in any law, contract or other document, such reference or designation shall be deemed to refer to such council on the arts or the chairman of such council on the arts, respectively.

§ 10. Existing rights and remedies preserved. No existing right or remedy of any character shall be lost, impaired or affected by reason of this act.

§ 11. Section ten of chapter three hundred thirteen of the laws of nineteen hundred sixty, entitled "An act creating a temporary state commission, to be known as the New York state council on the arts, to make a comprehensive survey of the state's cultural resources and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts, and making an appropriation for the expenses of such commission," as such section was amended by chapter two hundred thirty of the laws of nineteen hundred sixty-two, is hereby amended to read as follows:

§ 10. The provisions of this act shall continue in full force and effect until [March thirty-first, nineteen hundred sixty-seven] *June first, nineteen hundred sixty-five.*

§ 12. This act shall take effect June first, nineteen hundred sixty-five.

STATE OF NEW YORK {  
Department of State } ss:

I have compared the preceding with the original law on file in this office, and do hereby certify that the same is a correct transcript therefrom and of the whole of said original law.

JOHN P. LOMENZO  
*Secretary of State*

*Explanation—Matter in italics is new; matter in brackets [ ] is old law to be omitted.*

## Council Publications

The publications listed below can be obtained free of charge by writing to the New York City offices of the Council at 250 West 57th Street, New York, N.Y. 10017.

*New York State Council on the Arts Annual Report, 1966 (also 1963, 1964, 1965)*

*Professional Touring Performing Arts Program, 1967-68*

*Educational Presentations Program, 1967-68*

*Title III and the Arts*

*How the New York State Council on the Arts Can Serve Your Community*

Three new brochures describing Council programs are also available at the Council offices:

*Traveling Exhibitions, New York State Council on the Arts*

*Poetry Readings by Poets, New York State, Spring 1967*

*The Film, 1967—New York State Council on the Arts*

Two architectural surveys commissioned by the Council can be obtained directly from the publisher at the cost indicated:

*Architecture Worth Saving in Onondaga County*

Syracuse University Press, Syracuse, New York. \$3.95

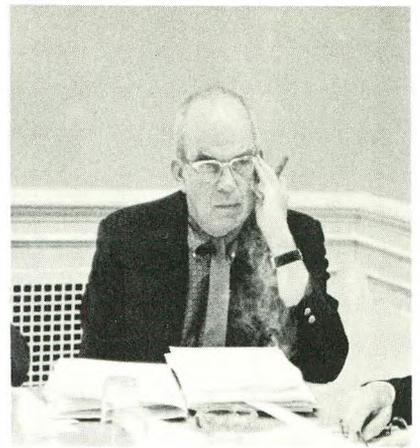
*Architecture Worth Saving in Rensselaer County*

Rensselaer Polytechnic Institute, Troy, New York. \$2.75

Also available:

*Art in New York State*

The Buffalo Fine Arts Academy, Albright-Knox Gallery, Buffalo, New York. \$1.00



## Council and Staff

### Members of the Council

Seymour H. Knox, *Chairman*  
Henry Allen Moe, *Vice Chairman*  
Max L. Arons  
Mrs. Harmar Brereton  
Hy Faine  
August Heckscher  
Louis Clark Jones  
David M. Keiser  
Eric Larrabee  
Mrs. David Levene  
Frederick W. Richmond  
Mrs. Richard Rodgers  
Mrs. Aline Saarinen  
Frank Stanton  
Hale Woodruff

### Past Council Members

Reginald Allen  
Cass Canfield  
Angus Duncan  
Theodore Hancock  
Mrs. W. Averell Harriman  
Wallace K. Harrison  
Miss Helen Hayes  
\*Alfred J. Manuti  
Richard B. K. McLanathan  
Richard Rodgers  
Lewis A. Swyer

\**Deceased*

### Staff

John B. Hightower  
*Executive Director*  
Harry Deutsch  
*Special Programs Associate*  
Allon Schoener  
*Visual Arts Program Director*  
Peter Bradley  
*Film Project Director*  
Suzanne F. Fogelson  
*Office Manager*  
Janice Duff  
*Museum Aid Associate*  
Susanna Mauser  
*Educational Program Associate*  
Ellen Thurston  
*Performing Arts Program Associate*  
Philip Yenawine  
*Visual Arts Associate*

### Program Assistants and Secretaries

Marilyn Benici  
Marian Bratcher  
Paul Hamlin  
Barbara Haspiel  
Gail Jackson  
Giovanna Koegel  
Peter Maller  
Elaine Naramore  
Susan Purtell  
Emily Yenawine

Council meeting at Tarrytown, New York on October 6, 7 and 8, 1966. Members of the Council and staff planning the year's programs are: top, left: Seymour H. Knox, chairman; John B. Hightower, executive director. Top, right: Louis Clark Jones, chairman, Visual Arts Committee. Bottom: Council and staff.



## Acknowledgements

*The influence of the New York State Council on the Arts was spread somewhat farther than anticipated during the course of the past year. William Hull, Omar K. Lerman, and Robert E. Armstrong accepted positions with organizations that will all be the better for having hired them. Bill Hull, the Council's associate director since 1961, is currently executive director of the Kentucky Arts Commission. He managed quietly and persistently to teach us all that individual concern for entire communities was not only personally gratifying but rewarding for both the Council and the community. Omar Lerman, as special consultant on the performing arts for over three years and who is now managing director of the American Ballet Theater, injected his stewardship of the professional touring program with clarity, imagination, and infectious humor that will hopefully be indelible. Bob Armstrong accepted with graceful good cheer the impossibly ambiguous title of Special Programs Associate (now borne with equal good grace by Harry Deutsch). The Educational Presentations Program was assembled during his brief stay and a number of clarifications provided for the labyrinth of federal legislative programs affecting the arts. Bob is now an associate with the Rockefeller Brothers Fund, Special Studies Project.*

*My former secretary, Suzanne Walker, now Mrs. Davis Robinson, is currently the secretarial assistant to the Massachusetts Arts Commission.*

*John MacFadyen, the Council's former executive director, whose name was misspelled last year in the biggest, most unforgiveable erratum of the 1966 report, has become President of Associated Councils of the Arts—an organization that is the source of constant help and consistently good advice from each of its board members, its executive director, Ralph Burgard, associate director, W. Howard Adams, and the rest of its remarkable staff. In fact, ACA's office manager, Sally Wasylik Gardner, was a former State Arts Council executive-assistant-office-manager-cum-everything before joining ACA.*

*Although employees of the New York State Council on the Arts have happily not been involved with the National Council on the Arts through "a staff exchange program," Roger Stevens, chairman, and Charles Mark, Director of State and Local Operations, deserve our special thanks for their flexibility and understanding of the State Arts Council's concerns.*

J.B.H.

Council members and staff at the Tarrytown Conference, October, 1966. Top, left: Staff members Suzanne F. Fogelson and Peter Bradley. Top, center: Regent Edward M. M. Warburg with Council members Mrs. David Levene and Mrs. Richard Rodgers. Top, right: Council member Mrs. Harmar Brereton. Center, left: Council member Eric Larrabee. Center, right: Michael Whiteman, Office of the Counsel to the Governor, with staff members Harry Deutsch and Susanna Mauser. Bottom, left to right: Staff members Ellen Thurston and Philip Yenawine, Regent Edward M. M. Warburg, Council members Mrs. David Levene, Hy Faine, Mrs. Richard Rodgers.

## Credits

Cover	Design by Martin Stephen Moskof
Page 1	Photograph by David Plowden
Page 4	Photograph by Frank Wright
Page 6	Photograph by Martha Swope
Pages 10-11	Photograph by Marvin P. Lazarus
Page 12	Photographs by I. R. Sorgi, Buffalo <i>Courier-Express</i> ; Ronald M. Moscati, Buffalo <i>Courier-Express</i>
Page 15	Photograph by Herbert Marcus
Page 17	Photograph by Herbert Marcus
Page 18	Photograph by Werner J. Kuhn
Page 19	Courtesy of the Canandaigua <i>Daily Messenger</i>
Page 20	Photograph by Albert E. VerCruysse
Page 22	Photograph by Jay Harnick
Page 24	Photograph by I. R. Sorgi, Buffalo <i>Courier-Express</i>
Page 27	© 1963, Continental Distributing, Inc.; photographs by Emil Cadoo
Page 31	Courtesy of Musical Artists, Inc.; Donald Curran
Page 35	Photograph by Louis Ouzer
Page 37	Photograph by Duane Michals
Page 40	Photographs courtesy of the Rochester Memorial Art Gallery; Marvin P. Lazarus; Robert Frank
Page 43	Photograph by Lucille Rhodes
Page 46	Photographs by David Plowden; Marvin P. Lazarus; Marvin P. Lazarus
Page 49	Photograph by Hella Hammid
Page 52	Photographs by Eastman House; The Brooklyn Museum; James Delihias; Eastman House
Page 56	Photograph by Diane Dorr-Dorynek
Page 59	Photograph by Diane Dorr-Dorynek
Page 61	Courtesy of Young Concert Artists, Inc.
Page 64	Photograph by David Plowden
Page 66	Photographs by David Plowden; courtesy of The Park Avenue Association; David Plowden; Herbert Migdoll
Page 69	Photograph by David Plowden
Page 73	Photograph by Joseph W. Molitor
Page 78	Courtesy of The Saratoga Performing Arts Center
Page 84	Photographs by Marvin P. Lazarus
Page 86	Photographs by Marvin P. Lazarus
Design:	Martin Stephen Moskof, New York
Typography:	Tradegraphics, New York
Printing:	Maynard Printing and Lithographic Corp., New York



**New York State Council on the Arts**